

# THE INLAND PRINTER

A TECHNICAL  
JOURNAL DEVOTED  
TO THE ART OF  
PRINTING

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## AUTHORITIES AND OPINIONS.

BY F. HORACE TEALL.



LEADING the list of problems which confront the proofreader is that of style. It has been said that in certain points of style no two persons would agree in their decision, and support and refutation of this assertion, almost identical in wording, will be found in Benjamin Drew's book, "Pens and Types." The expression is too strong, but what is really meant is certainly true. Almost every question of style finds different answers.

This has been noted as an objection to the forming of proofreaders' associations, the objectors assuming that none of the differences of opinion can be overcome. A contrary assumption must be the basis of accomplishment, and must be proved to be true, if anything is accomplished. Discussion must be had, full and free; every opinion that finds expression must be carefully considered, and all opinions carefully compared, in order to select the best. With this object clearly agreed upon, and always kept in view, and with each member of the association pledged to support the decision of the majority, would not much good result, at least in the way of agreement in matters that are commonly left to the proofreader's decision?

Except for the fact that nothing can be too foolish to find a parallel in history, the assertion might be made that our proofreaders could not be foolish enough to persist in holding individual opinions obstinately in the face of real proof that they are erroneous, or even that some other opinion is really more common and therefore better. An instance that happens to present itself for comparison is the tulipomania, or "craze for tulips," in Holland early in the seventeenth century. People were so crazy then as to sell and resell tulip-bulbs at ridiculously high prices, even to the extent of creating a financial panic. Human nature is the same

now as then; and although the matter of choosing between variant spellings, or other variations of style, never will create a financial panic, lack of agreement in choice does cause much annoyance, and even in some cases loss of money, by stealing compositors' time through unnecessary changing of type. The "stylomaniac" is as foolish, relatively, as were the old Dutch tulipomaniacs.

Nothing could be more advantageous to a proofreader than a full record of forms that could be followed without change. Such a record does not exist, and probably could not be made really exhaustive. It is doubtful whether any book or periodical ever fully reproduced the spelling of any dictionary, for the simple reason that lexicographers do not recognize the practical needs of printers. Spellings, word-divisions and capitalization have never had, in the making of a dictionary, such analogical treatment as they must have to furnish thoroughly reliable guidance for printers; yet the dictionary is and must be the principal authority.

One remarkable instance of false leading has arisen through the old-time omission of technical words in dictionaries. *Indentation* has always been the printers' word for the sinking in of the first line of a paragraph, yet many printers now say *indentation*, because it was discovered that *indentation* was not in the dictionary. The right word is given by our recent lexicographers. Drew's "Pens and Types," mentioned above, protests strongly against *indentation*, and MacKellar's "American Printer" uses *indentation*, which is probably an older word than the other. Old-time printers knew too much of Latin to put any reference to saw-teeth in their name for paragraph sinkage, and *indentation* is properly applicable only to something resembling saw-teeth.

Printers and proofreaders must often reason from analogy in deciding how to spell. They have not the time to look up every word, and so they often differ from their authority in spelling. Every one knows

how to spell *referee*, and, because of the similarity of the words, many have rightly printed *conferree*. A letter to the editor asked why a certain paper did this, and the editor answered that he would see that it did not happen again — because Webster and Worcester had the abominable spelling *conferree*! Why Webster ever spelled it so is a mystery, especially as it violates his common practice. Why Worcester copied Webster in this instance is a deeper mystery, since he had been employed on the Webster dictionary and made his own as much different in spelling as he could with any show of authority. The revisers of the Webster work have corrected the misspelling, and the other new dictionaries spell the word correctly.

Word-divisions are a source of much annoyance. Here again we have the lexicographers to thank, for no one of them has given us a practical guide. There are many classes of words that should be treated alike in this respect, and not one of these classes is so treated in any dictionary. Here is a short list from the "Webster's International":

ac-tive	baptiz-ing	pi-geon
contract-ive	exerci-sing	liq-uid
produc-tive	promot-er	depend-ent
conduct-ive	aera-ted	resplen-dent

The one thing needed here is simplification. We should be at liberty to decide, without contradiction by our highest authorities, that if *conductive* is divided after the *t*, *productive* should have the same division. The difference arises from a false etymological assumption. One of the words is held to be made of two English elements—a word and a suffix—and the other is treated like its Latin etymon. True science would take the Latin etymon as the source of every word ending in *ive*, and divide every one of them between the consonants, regardless of the fact that some such words did not exist in Latin. It is sufficient that they all follow the Latin model, as *conductions*. Many other terminations are properly on the same footing, as *ant*, *ent*, *or*; they are not real English formative suffixes. In every word like those mentioned ending in *ive* after another consonant, the division should be between the consonants. This would be truly scientific, as no real scholarly objection can be made, and it leaves the right division in each instance unmistakable, no matter how little may be known of Latin or etymology.

Simplification is the great need in all matters of form or style—the easy and scientific conclusion that in all exactly similar instances the one reasoning applies, with the one result. The men who rank as our highest authorities as to spelling, and who should be best qualified to lead us, lack one necessary accomplishment—a practical knowledge of the art preservative. Their efforts now are largely devoted to what they call spelling-reform, but their kind of reform is *spoiling* reform. English spelling is said by them to be absurdly difficult to learn, and they say they desire to make it easy by spelling phonetically. The matter is one of large detail, the phonetic spelling has many

learned advocates, and there is a true scientific basis for many radical changes; but what is proposed as our ultimate spelling will be *harder* to learn, as it is now indicated, than is our present spelling.

Reform is needed, but not of the kind advocated by those who now pose as reformers. Universal agreement on a choice between *traveler* and *traveller*, *theatre* and *theater*, etc., would be highly advantageous; changing *have* to *hav*, etc., is merely whimsical, especially as some of the "et cæteras" are not so simple as they claim to be—notably the arbitrary use of both *c* and *k* for the *k* sound.

Our philologists are not likely to do for us what we very much need to have done.

Why should not the proofreaders do it for themselves—and also for the whole English-speaking world?

Written for THE INLAND PRINTER.

### OUR MODELS.

BY M. GEORGIA ORMOND.



So good fortune decrees, we have little trouble in procuring models for our sketches. From the industrious Mongolian, rub, rub, rubbing at his tub under the inspiration of his motto, "No checkee, no washee," all the way up to the small boy—that greatest of curiosities—we find the members of the human family, at the risk of repenting in dust and ashes, prone to succumb to the allurements of an invitation "to see themselves as others see them."

With the unfailing certainty of the desire to look into the camera for the picture, the instant that the button is snapped, so, likewise, the model must needs tip-toe up to glance over the sketcher's shoulder. It is a foregone conclusion that results are not always satisfactory; for example, what can be done to alleviate the chagrin of this gentleman from Cork—later from Chicago. He was done in color, and adherence to truth demanded that his nose should "blossom like the rose." To this he took violent exception, and his "one toime foine fatures" clouded like an April day.



"FROM CORK"

To pose with anything approaching naturalness is the universal difficulty; unless, indeed, it be such cases as that of one poor creature, who, when told to just sit down as she always did, dropped into a nondescript, tired heap, which plainly said that exertion of any kind was foreign to her methods.

If the conversational efforts of many models were recorded, marvelous opinions of "being drawn out on paper," as they express it, would be on file. Old Aunt Chloe's opinion of posing was always at low ebb, but the silvery jingle of coins went far toward reconciling her to the situation and overcoming her

prejudice. Once, however, open rebellion was imminent, when the desired sketch required that she be cozily ensconced in a corner engaged in that pleasurable pastime, peeling onions, and her righteous soul



"AUNT CHLOE."

was vexed into exclaiming: "I'll smell unjuns a hull yeah." In order to be able to at all assume the responsibilities of a model she was obliged to bring with her two small, fractious children; and when they gave signs of disturbing her pose she punctuated her genial onion-peeling reflections with "Go long wid yuh," and other tender phrases.

It may be catalogued among the sins that we once tempted a model to the very verge of indulging in strong language. But honest confession is good for the soul; so the story of "Red Peter" must be told. He was a patriarchal German, a well digger by trade, and a winebibber by occupation. His eyes were blue, large, prominent and bleary; his nose had overestimated its rights in anatomical economy, and was even wabby; his hair emulated the famous cabbage which was the object of so much merriment to Davy in "The Rivals," and his face was seamy. His beard was red and bushy, at the same time it enjoyed the distinction of being the longest one in the county, and for convenience was habitually worn in a knot.

This was the picture, but it lacked "spirit,"—and a mug of beer and a pretzel supplied the deficiency. Is it any wonder that strong language trembled on the lips of such a model, when requested not to touch the flowing bowl. But the enormity of our offense was palliated by the assurance that the mixture lacked certain essential qualities of the genial glass, since it was but a mild concoction of vinegar and water.

But the greatest trouble with "Red Peter," as he was called, was that he would continually drop into peaceful slumbers—taxing the sketcher's ingenuity to the utmost to invent methods of rousing him without detriment to his graceful pose.

Sometimes Africa's sons are employed, and their greatest difficulty seems to be that the various desired positions are "mighty tired ways of settin'."

Early one morning Sambo came by appointment. After rolling his eyes in an exploring tour around the room they brought up at the sketcher, whom he plied with questions as to the possible use to which the picture was to be put—imparting the startling intelligence "dat his mudder didn't want his picter up in de winders down town; but dat if we had a mind ter put 'm in de album she didn't care." Doubt on this question afterward induced Sambo to forsake the art.



"SAMBO."

Once in Philadelphia a bitter cold day, for some unaccountable reason, inspired the sketcher with the burning desire to draw from life. To gratify this aspiration she accordingly set out to find a model,

directing her footsteps poorhouseward. On application, the "Little Sisters of the Poor" delegated a tottering old man to be the subject. With the mercury below zero, with this model in charge, whose gait was snail-like on account of his having, as he said, the "rheumatiz," is it any wonder that, even if she had only a short distance to go, the aspirant, like Bob Acres, felt her courage "sneakin' away"?

At another time, a woman from the poorhouse was sent much against her own particular wish; for it seems that she had had some property bequeathed to her, and "object was no money to her" when payment for posing was set up against going to consult a lawyer in regard to her "fortune"; and she scowled the scowl of the dreadful, and remained obstinate.

Bridget was required to sweep in posing; and when asked if she really held the broom after the approved fashion, replied with emphasis and the assurance of an expert, "It's the way I sweeps, anyway." She, however, was an apt model; but wouldn't have known the picture "ef it hadn't been fer the fatures of it."

One old man, at the expiration of every fifteen minutes, walked airily back and forth through the room, jerking up first one foot, then the other, to "limber" a little.

The professional models are, of course, the best, when procurable. They can sit as still as the young man at the World's Fair who, in a fit of abstraction, was approached and felt over as a statue by a great blanketed Indian chief.

When posers have had the experience of fifty years, like one model employed, they acquire a high degree of proficiency. This man was a graduate of Yale, but through reverses became a model. He did not look unlike a poet; his eyes had an intensity of expression, his rugged face was deep furrowed, and long, snowy hair and beard swept softly the great flowing cloak that enveloped him.

Several months ago the sketcher was turning over in her mind the subject of models, when looking out of her window she spied several boys wrestling. One of them was precisely the boy for that morning's work. Without wasting a moment she hurried down. Her sudden appearance on the scene inspired the combatants with terror, and viewing her in the light of peacemaker of a supposed quarrel, they fled in wild-eyed haste, without giving an opportunity for explanation. But not in the least daunted the sketcher flew after them, determined to make known her errand. When hot pursuit cooled a trifle, the boys, half consenting to listen, as they still kept a retreating distance between, slowly comprehended that no risks were involved, and at last yielded and were marched



"BRIDGET"





A ROW OF HIM.

off to the studio in triumph. Sometimes in addition to payment stipulated in the bargain, mild bribes, such as oranges, etc., are employed to insure quiet, and with unparalleled results. This is especially effective with the small boy, who is, after all, the most fascinating of the whole class. Exulting in the prospect of a piece of pie, for the sketcher's sake he will deliberate over the cutting of it with the fortitude of a Spartan. Strange, too, but it is the unvarnished truth that the demolishing of a cooky is held in abeyance for a length of time incredible, if the sketch demand it.

Tommy, for that is the particular little man in question, is our standby. He will sacrifice even the best suit he has to accommodate our fancy for a sketch of an urchin climbing a tree, although he does rather ruefully exclaim as he brushes vigorously, "O, look at the dust on my new suit!" The new suit is just one of the insurmountable difficulties. Models fail to see that the charm vanishes with the introduction of "polishing up."

"Tommy — aged seven — is, however, remarkable in many respects. He asks no questions as to the outcome of it, but simply does what he is told to do with the true spirit of mischievous enjoyment. A sly wink and roll of the eyes is often the only reminder of the irrepressible that lurks within his lithe little body, awaiting the lifting of business responsibilities to find full vent.

'Rithmetic and writin' are attacked with vigor if the case takes that turn, and after asking if he is to really do it or only "pertend," he attends strictly to the matter in hand. Once, when looking at the picture after it was finished, he said with rather a depreciatory accent: "Oh, is that the way it looks!" He seems willing to attempt anything. Without so much as a murmur, he will roll over and over in somersaults to give the sketcher a fair chance to catch the idea. Whether it is that small and fun-loving boys prefer the ecstasy of a somersault above the ordinary methods of locomotion, or whether the inspiration of payment goads them to action, is a problem left to individual judgment.

On one occasion he was told to bring a comrade about his size. That afternoon he came hurrying in with his victim; and, backing up to him, exclaimed in triumph: "You see he's just 'zactly as high as I am."

This valuable model is by profession a newsboy, and if he is not called for every two or three days, he

comes around, when traversing his paper route, to inquire if any more pictures are wanted. His paper yields him the munificent profit of 10 cents weekly. This doubtless causes mercenary intent, and induces him to regard the new field of action as an opportunity to amass a fortune, with perhaps, like Lear's owl, the "mince and slices of quince" thrown in.

Written for THE INLAND PRINTER.

### STEREOTYPE PASTE.

BY A. L. BARR.

A FEW years ago, the man that could make stereotype paste was considered a stereotyper, but at the present time a knowledge of how to make paste renders a man no more suitable for a stereotyper than an ability to mix paints makes an artist.

A workman might have the best paste ever made and not be able to turn out a good stereotype, or I might go farther and say he could not make a good mold; therefore it does not necessarily follow (as many are of the opinion) that because a man can make paste he is a stereotyper, as it is one of the simplest branches of the trade; to lay the tissues smooth and not get too much paste on them is a more important point.

Stereotype paste! Why use such a term when there are one hundred different kinds of paste used by stereotypers?

Making paste is like making bread, scarcely any two persons make it exactly alike.

There are only a very few places in this country where the pastemaking requires any particular attention and at these places a great many casts are taken from one mold, and even then the making of the matrices and spreading of the paste has almost if not quite as much to do with the success of the mold as the paste has.

Every stereotyper has a paste that he thinks is the very best made and is exceptionally careful to guard the secret of making it although it may be the very poorest in use.

I have known stereotypers to guard the secret of their paste so closely that it took them years to discover that it was of no account.

The foundation of stereotype paste is flour, starch, water and glue. Some stereotypers use no starch, others use no glue and some use no flour, and yet they all get good molds. Some stereotypers assert that flour paste is "no good," and that starch is the only thing



to use, while others that do equally as good work will declare: "If you want good work use no starch." Who shall decide when doctors disagree?

There is not, nor should it be considered that there is, any secret about making stereotype paste. Some manufacturers of stereotype machinery have imposed on the uninformed on this subject by telling them that if they bought their machinery they would give the purchasers the secret of how to make paste, and that was all that was necessary to make them full-fledged stereotypers. It is astonishing to know how many intelligent people have been "bunkoed" in this way; they bought an outfit that no stereotyper could use successfully, as it was not practical, which means the ultimate payment of a fancy price for nothing but old iron. When asked why they do not use it, they make all kind of excuses, and assure you that it is all right. They know how they have been swindled, but think no one else knows it. Let me warn the readers of this paper against the firm or firms who try to sell you stereotype machinery and throw out as a great inducement that they will teach the business and give the secret of how to make stereotype paste, as such firms are trying to overcome the defects of their machinery by drawing attention elsewhere. If you buy machinery, buy it the same as you would anything else, not as a prize box, but strictly on its merits, and never mind the great secret of pastemaking.

By observing the following rule you will never have occasion to pay an enormous price for the recipe and have a lot of old iron thrown in for good measure.

Take any given amount of flour and three times as much starch, a small amount of glue or gum arabic, and enough water to make a stiff paste; then add a small amount of alum to keep it from spoiling. After mixing well, boil for ten minutes and set aside. When cool, take out what is needed for immediate use, and after thinning it by adding enough water to make it of the consistency of thick cake batter strain it through a fine sieve and it will be ready for use.

Written for THE INLAND PRINTER.

#### AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XVII.—BY WILLIAM J. KELLY.\*

##### RED INKS.

RED inks are placed next in general use to blacks; but their treatment in use must be dissimilar to a large degree. Then the variety and chemically prepared basis of this color make its working qualities a very perplexing problem at times. Indeed, the varnishes, as well as the overcrowding of color at times—for there can be such a possibility—employed in their manufacture are often equally as speculative to the pressman.

Take vermilion, for instance, which is much softer in its dry form than carmine, and consequently much

easier to grind to an impalpable powder for ink making purposes, separates from the varnish when overloaded with color. When this occurs, the red pigment is left on the form in a dry mass and we have a dull, impoverished color. It is needless to add that ink thus charged—however good the intention—will not do satisfactory work. To remedy this, add a little strong varnish and dry castile soap, shaved off very thin; to these add a few drops of copal or damar varnish to correct the non-drying qualities of the former; all of which must be well worked into the ink.

While the Chinese found the vermilion pigment in its natural state, which is of a deep crimson tone, and used it largely, we are furnished with artificial vermilion which are formulated from a sulphuret or sulphide of mercury. It is because of the quality of mercury in this color that it will not print well on electrotyped plates—these must, therefore, be coated with silver, steel, brass or nickel, the latter being preferable.

Vermilion enters into many varieties of tone and color, such as from bright orange to deep crimson. Mixed with black it produces browns; mixed with regular brown or medium-color chrome it yields a bright orange, and for salmon or flesh tints, when mixed with white, it gives us the purest and most delicate of blondish tints; mixed with white and burnt sienna we secure the brunette type of tint. Vermilion is one of the most important of colors; but to use it successfully the pressman must cater to its peculiarities, the first and most essential one of which is conditionable rollers, and the second one is that the ink be not too thin for producing a full and bright color. Well seasoned fresh rollers, preferably those made of glue and molasses, are the best; the face and body of which should be elastic, *but dry*. If their surface is right, the color will distribute and cover their face and be as bright as the color itself, and it will also leave the form clean and print sharp on the paper and reflect its purity and brightness as well. Vermilion may be deepened in tone by the addition of carmine, scarlet or crimson lake. To still further deepen any of the red tones, add a *little* good purple ink.

Red inks, of variable merit, are made from legitimate and commercial bases of one kind and another, even to paper pulp, the coloring matter of many of which is secured from refined aniline. These may be classed among the perishable colors, and can be printed with quite well by the use of rollers made from good glue and glycerine composition. It must not be forgotten, however, that the quality of the paper has much to do with the success and durability of any color of ink. Rag papers are those which best preserve fine color of texture and ink, as the tone of such papers is rarely altered after long exposure to light. Laid papers, which have a lesser or greater degree of coating of baryta, and made from pulp, are less durable in these essentials; while all papers made from wood pulp lose their coloring matter when

\*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

exposed to any kind of light, and quickly become yellowish. Even black ink is rapidly changed to meagerness when used on wood pulp paper. Therefore, when durability and purity are desired, select a paper made from rags.

#### BLUE AND YELLOW INKS.

Much might be said about these two primary colors, as well as their grouping with their relative, red, but space, unfortunately, prevents my doing so. Of the blues, cobalt, bronze, steel and ultramarine are best for general work. The first is of a bright and delicate character, suitable for such work as is not to look too dark; bronze blue is an equally beautiful color, is somewhat deeper, and should reflect a bright and pleasing sheen when dry; steel blue is used for the darkest effects in blue, while ultramarine is used both for its depth and excessive brilliancy. The adulteration of any one of these blues with its neighbor produces desirable combinations. The color first named, cobalt, is the easiest to work with, while the latter, ultramarine, is the most difficult. Cobalt blue, mixed with a little carmine, makes a beautiful lilac. To get satisfactory results from ultramarine blue, the rollers should be fleshy, responsive and the face *dry*, as in the case of working vermilion. Emerald green, peacock blue and other brilliant modern colors should be used with *fresh*, but *well-seasoned*, glue and molasses rollers. If such are employed the mottled and speckled appearance on the solids, as well as the stringy effects on the lighter parts, will be overcome.

Yellows are made from various materials; but the chromate of lead makes the best and the brightest for general use. Yellow ochre is used for a deeper, but duller, purpose. Golden yellow is made by the mixture of a little vermilion with chrome yellow, and orange is secured by the mixture of suitable quantities of yellow and vermilion. Greens are made by mingling proper quantities and qualities of blue with yellow. Fine cobalt blue and chrome yellow make a rich green.

Hues of colors are very desirable for chaste and artistic looking productions, especially so when the text is largely made up of neat type composition, pen-and-ink, wash or photo half-tone engravings. Blue-black, green-black, purple-black and browns are among the most useful as well as suitable; but all such inks and engravings are seen to best advantage when printed on finely coated or highly finished plate papers. A delightfully cheerful and good-working blue-black can be made by mixing half-tone black with bronze blue; use a trifle more of blue than of black when a light hue is needed. Green-black is mixed in the same way; but use a deep green, made of lemon yellow and milori blue, or bronze blue. Purple-black may be made with half-tone black, milori or bronze blue and rose lake. Half-tone black, of medium strength and full color, should always be used in mixing with any of the dark art hues of color. All of these combined

colors will work free and clean if good material forms their basis and the paper is made properly.

I might go on and elaborate on the possibilities and beauties which surround the three primaries—red, blue and yellow—if space and time permitted. In leaving my readers, however, let me fraternally recommend for their perusal and study the color theories of my old and esteemed friend, Mr. John F. Earhart, as practically elucidated in his invaluable work entitled "The Color Printer." Stripped, as it is, of all ambiguity, the tyro and the artisan will here find a comprehensive field of color demonstrations from this modern master. In its purity and conciseness I consider this work the very poetry of color combination.

Written for THE INLAND PRINTER.

#### NOTES ON THE BINDING OF BOOKS.

NO. III.—BY W. IRVING WAY.

IN a series of "Notes" written by a layman on the subject of Bookbinding, and printed in a technical paper like THE INLAND PRINTER, a member of the craft may expect to find opinions advanced in which he cannot concur, or that he may deem impracticable if not impertinent. But such craftsman must bear in mind that these notes are written not alone for the experienced workmen. THE INLAND PRINTER has a large constituency of readers who are inexperienced and naturally look to it as a guide in such matters, and it is partly for these readers that opinions on technical points, especially on forwarding, are advanced that they may the better judge when and why books are well put together. There are several handbooks on the subject, some written by practical men, others by laymen, any or all of which may be consulted with advantage by those having access to them. The authors of these books do not always agree among themselves on certain points of forwarding, such as the beating or pressing, sewing, backing and headbanding, and on these points, as also on the decoration or ornamentation of the leather, concerning which there is also a wide difference of opinion, the layman can only speak from a knowledge gained by a long association with and study of a great variety of examples by a number of members of the craft.

Prior to 1880, when Mr. Joseph Zaehnsdorf's "The Art of Bookbinding" appeared, the only treatise in English of value known to the writer of these Notes was the "Bibliopægia; or, The Art of Bookbinding, in all its Branches," by John Hannett. The fourth edition of Mr. Hannett's book was issued in 1848, and the sixth in 1865. Since Mr. Zaehnsdorf's work was published there has been a flood of literature on the subject; but aside from James B. Nicholson's "Manual," Philadelphia, 1882; "An Historical Sketch" (1893), by Miss S. T. Prideaux, which contains a very comprehensive bibliography; and Mr. Herbert P. Horne's "The Binding of Books," 1894, little has



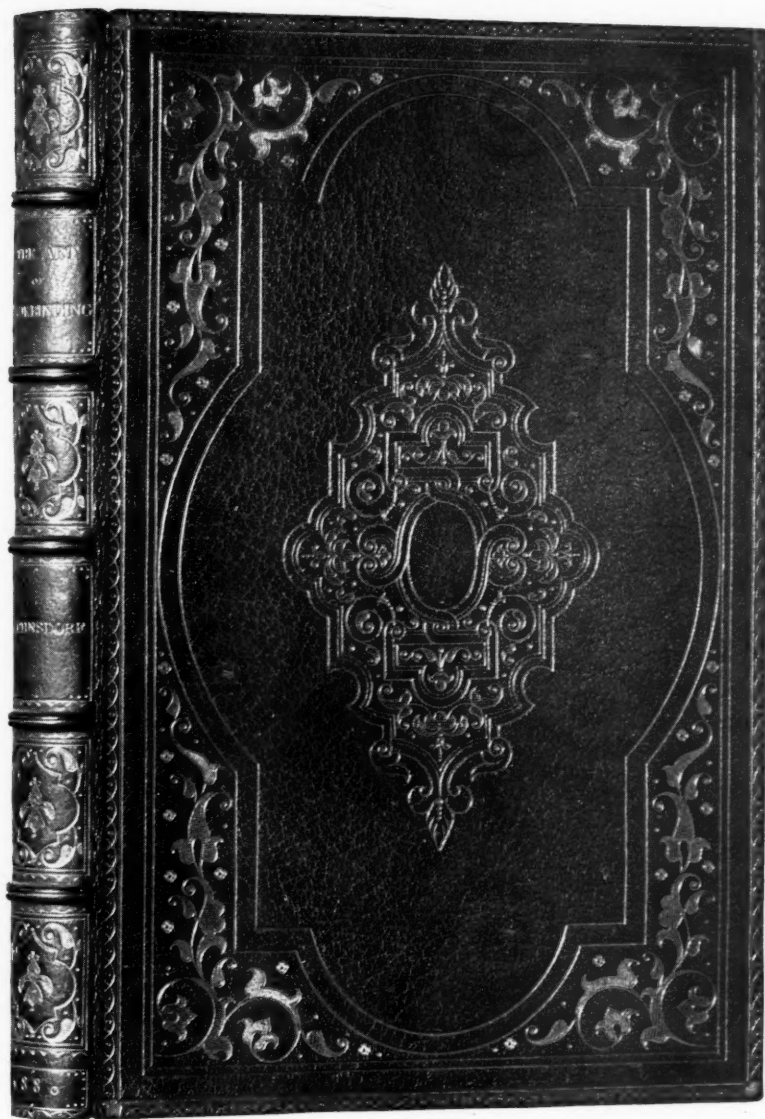
been published in English of value to the craft and the general reader that is readily accessible.

Mr. Horne's work is so thoroughly good in many ways that one wishes his publishers had made the book itself a practical example of his teaching. The fifty-four pages he devotes to "the craft of binding" should be reprinted in a pamphlet of portable size for gratuitous distribution among readers of *THE INLAND PRINTER*, who could then see how much the writer of these Notes is beholden to their author.

Assuming that the book to be bound is delivered to the craftsman in sheets, the first stage of the work is

binding as if the book were to be permanently bound. Very few buyers of books are willing to spare the time to collate before purchase, as did the late Mr. James Lenox, of the Lenox Library, New York, who made it a rule, Mr. William Matthews tells us, to "collate every volume before he sent it to, and after he received it from, the binder." These remarks do not, of course, refer to those "things in books' clothing" that are made by the cord by rapid-working machinery, and then listed at 25 cents each and sold at 7, as are many of the pirated novels turned out by some Chicago publishers. So that when the folding has

been properly done, and the sections *collated* and in proper order, with all "inserts" (other than maps or illustrations) in their proper places, and a section of plain paper added at the beginning, with another at the end of the volume, the book is now ready for the *beating* or *pressing* process. If the book is to be put in temporary paper or cloth cases, no beating or pressing is necessary, but if the binding is to be permanent, then any maps or illustrations that would injure the sheets, by set-off or otherwise, should be first removed. Here, as in folding, great care should be taken, as if the book be newly printed the beating must be limited to the margins, while with one that has been sometime printed and the ink thoroughly seasoned, the beating should extend uniformly all over the page. The rolling machines now in general use have supplanted the old beating hammer; but for old, or fine books printed on modern hand-made paper, the rolling machine should not be used, and for such books the screw or hydraulic press is preferred by the best workmen of today to either the roller or hammer. After removing from the press, any maps or illustrations taken out should be restored to their proper places and the book again collated by signatures. Mr. William Matthews, whose long experience as a practical binder gives weight to every word he may say on the subject, made it a practice to both beat and press the sheets. If the book were an old one and the type heavy, he would first dampen and then press the leaves between smooth



JOSEPH W. ZAEHNSDORF'S "ART OF BOOKBINDING."

Full dark claret levant morocco, tooled with Grolier corners, back and center.

*folding*. The writer is inclined to believe that, simple as this process is, it is not generally done with sufficient care, as a number of otherwise valuable books in his possession attest. In several of these the fields of the type do not coincide, thus leaving the margins uneven, and in others one or more of the sections are folded backward. Just as much care should be taken in folding and preparing the sheets for a temporary

boards. He would then put the sheets through the regular beating process, after which he would take them in thin sections and press them for twenty-four hours. If the results were unsatisfactory, as was sometimes the case where the book was a very old one and spongy, he would repeat the process. With him there were three important requisites in a well-bound book — *solidity*, *strength* and *flexibility*. And when



the sections are finally taken from the press, and every leaf made to lie flat so that the volume is as solid as a brick, the book is then ready for the next stage, *sewing*.

Written for THE INLAND PRINTER.

#### ANCIENT PRINTING USAGES IN FRANCE.

BY EDWARD CONNER.

IT is well known that Charles VII was deeply interested in all that could advance the intellectual interests of France. When he heard of the discovery of Gutenberg he delegated competent persons to go to Germany, examine the invention, and arrange, if necessary, to learn the art of arts. It was the king's intention, also — thus advancing Napoleon I by three

good and charitable, an exemplary life. It is to him, that the appellation Hercules ought properly to be given, for, by his true invention, his club, has destroyed more monsters than did Hercules according to the fable. He has done more; he has penetrated darkness itself to find the beauties of Nature, that ignorance had there concealed, and to freely give his discoveries to all lovers of the sciences, as well as to those curious about their salvation. In a word, one can say of the noble art of printing that it is the temple of memory, the Parnassus of the muses, the sun of brilliant minds, the conservator of laws, the trumpet of fame of good actions, and a short history of the entire world."

As the tendency of literature is to compare the "then with the now," it is curious to note the regula-

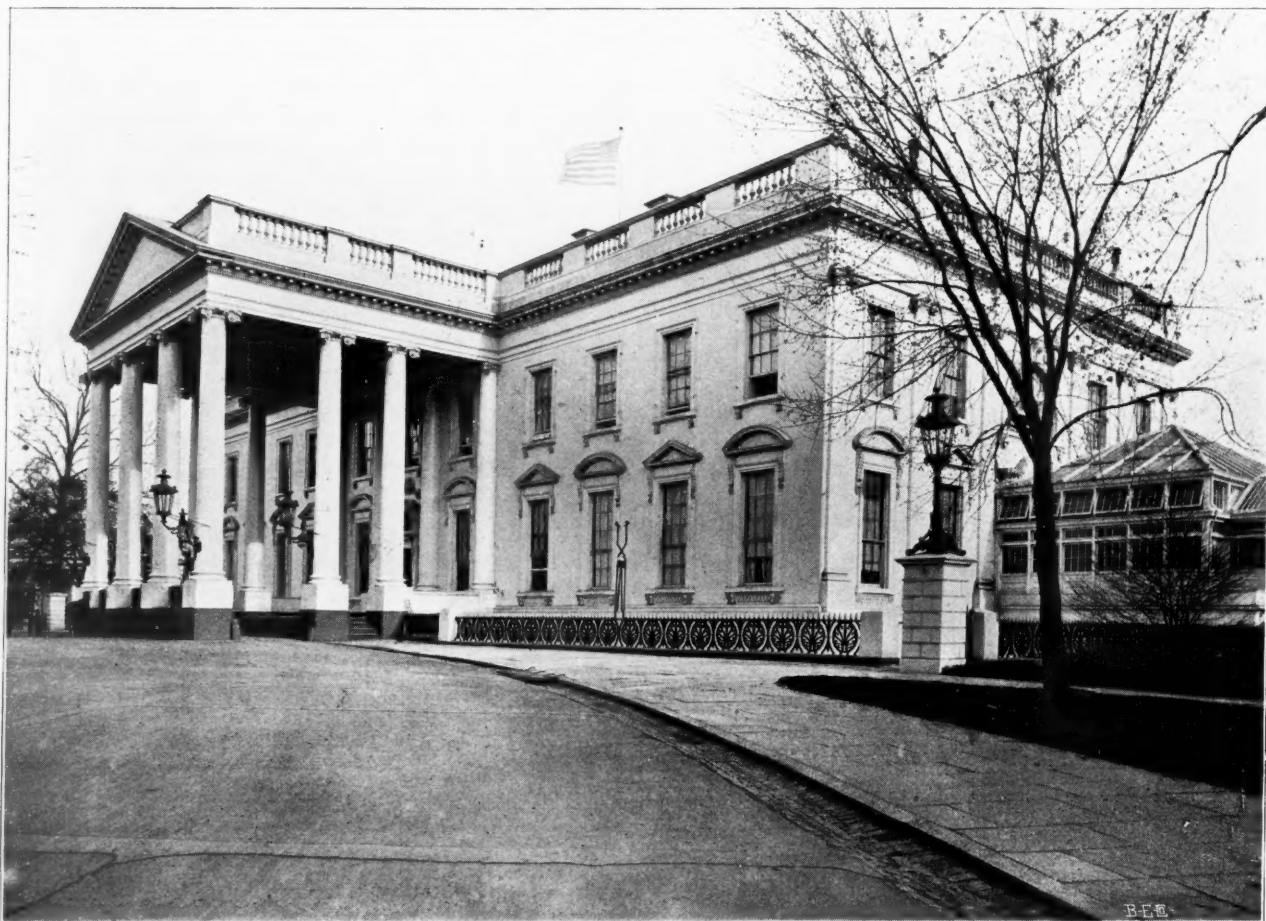


Plate by BINNER ENGRAVING CO., Chicago.

THE WHITE HOUSE, WASHINGTON, D. C.

Photo by Bell.

centuries and a half—to codify all the laws of his realm, as well as the local customs. I have just met with a testimonial, delivered by Charles in 1447, attesting the importance of the discovery of the real "Father of Letters." It is enthusiastically to the point. "In the year 1447, and during the reign of the Very Christian King of France, Charles VII, there was brought into the kingdom the incomparable Art of Printing, invented a short time previously by a German gentleman, named 'Jean Guittemberg,' a man to whom God had endowed with special accomplishments, the highest virtue, and who has ever led, among the

tions of the French printing trade two centuries ago. Thus, no one was allowed, and by royal decree, to practice printing unless he was the real owner of at least two presses, and undertook not to allow a second party to use them. Also, a stock of good letters was to be maintained and subjected to inspection by the Printing-Publishing Guards. No partners were permitted to run a printing office, and if a printer had but one press, and could not obtain funds to secure a second, he was compelled to resume the status of journeyman or "companion." All infractions of the decree were punished by a fine, the plant seized and

the proceeds handed over to the Printers' Provident Fund. All books were to be correctly printed, on good paper, and clear type; the name of the printer was to be indicated in the volume, as well as the name and "trade-mark" of the publisher. To put any other names as substitutes involved sentence as "forger," and confiscation of property. To send printing to be executed out of the realm involved a penalty equal to \$900 and the destruction of the volumes. Books could only be sold at fixed places, and breviaries in the vicinity of the university and the cathedral of Notre Dame.

The wives and widows of printers were allowed to sell books and stationery, but neither they nor book-sellers could purchase secondhand volumes, parchments, etc., from servants, scholars, etc., without a written authority from the owners. No book-hawkers were, at first, permitted, and no printer was to work on Sundays or church holidays. Any person who smuggled foreign publications into France was to be corporally punished, and the wares destroyed. François I authorized typesetters to be ranked as printers. No one could become an apprentice if not versed in the Latin tongue. If a master printer took, following a decree of 1601, money to abridge the duration of an apprenticeship he was fined \$600, and the apprentice had to serve a double period. No office could take more than two apprentices; the latter were ineligible if married. If the apprentice was absent, he ought for the first offense give double time, for the second, triple, etc. Printers were prohibited to celebrate by banquets, etc., the admission of a new apprentice, or the completion of time of another. A printer was to preserve the manuscript and proof of what he set up, and to return it to the master, if required, when the volume was completed; but if by his absence the work was delayed, he was responsible for all damages caused. Printers were not to form any associations nor to have captains nor lieutenants; nor when outside the workshop to unite in a group of more than five, under pain of exemplary punishment, and even banishment did they form a confraternity to "celebrate mass"—this was in 1658, before "chapels" were instituted. To club cash for a common feast was also a crime. And were they to insult or injure foreign printers, they were to be imprisoned. A master who worked on Sunday or a festival was fined \$60, and the printer \$10; however, it was permitted to damp the paper after mass hours. Except for serious cases, no printer could be dismissed without eight days' notice, but no printer could leave, if engaged on a work, till the latter was terminated, under a penalty of \$12, to be allocated to the master. A master had the right to replace a hand if he indulged in any unscriptural language. A printer, if he wed the widow or the daughter of his employer, acquired the right to become a master printer on paying \$9 to the syndicate. A master's widow could continue his business, and complete the instruction of apprentices, but could not take new apprentices; did she remarry, her husband did

not necessarily rank as a master printer if he was not possessed of the necessary qualifications. Masters could engage proofreaders if they themselves could not give the necessary time to that work. No book-hawker could order any printing under pain of being whipped; he was bound to exhibit a plate on his dress bearing the word "colporteur"; he was to have a ball attached to the collar of his cape from which a cord would descend, and on this was to be strung almanacs and books of a small size and of not more than eight pages.

Printing offices were subject to inspection from 1551, and a report made every three months to the lieutenant-general of the police, upon the number of presses, if well supplied with type, the work turned out and the character of the apprentices. The inspectors were to touch the paper as it left the press, and to confiscate it if of bad quality. No printing plant could be transported to other premises, or put up to sell, without an authorization from the police. Each bishop had the privilege of giving out the printing of all the religious works for the use of his diocese, as he pleased.

#### THE RURAL CORRESPONDENT.

FROM Illiopolis, Illinois, a subscriber sends to THE INLAND PRINTER a specimen letter addressed to the local paper. We produce it from the original manuscript as an example of the style of the rural correspondent.

HELMER.

— Albert Johnson has put op a new windmel.  
 — Lewes Thorson war poison by poison-ivrey the resolt es a sore face.  
 — John Anderson hes a colt that trotet a mile en 3-8 on the Newark racetrack last week  
 — Lars Larson, jr. went ot Chicago saturday ef he taks part en the strike we my be a thresher out  
 — Thom and Hendrey Erickson bot a new J-I. Case thresher outfet and got et home Friday.  
 — A few of our boyes whent to Yorkville to attend the Orgen medicine show Saturday night  
 — We war a little early weth our celebration we had a big firework the 3th and we tuck en the celebration en Lisbon the fourt wher we had a bigtine.  
 — We well hav the maile roning betwen her and Pavilion weth en a weak pleas addras our mail to Helmer den not to hell as a few calls et  
 — We cant halp but anounce to you fallers det or so dessatesfid weth the name of the postoffice det you cant call et aneting but hell now you know det ent right and we cant halp but to looke so cros-eyd at you det the tears or trickling down our backs. we all agred weth exception of two or thre to name et Helmer en honor of Mr Andrew Andersons Scandinvian name and he was a man det has deserved to be rememberd en futher he was with the first scandinvians det sattel har besids det he was the oner the land wher the Store es belth and es now onde by hes son Newt. now wod et be right to lat a cople mane name et we hent appointet any of you for a Major or Governor. now we dont know what en de d—d to du weth you fallers to stop encolting name bu ef you or so strock on that nam why dont you start a post-office on your own prameses and call et hell or go wher thet place es I think you well find et weth out any troble.  
 O. OLESON.

SCANDINAVIA promises to carry all before her; she has invaded the drama, literature, and fine arts; now one of her sons, Steinlein, promises to remain the "first letter in the first line," as an illustrator of colored posters. Chevret and "Misti," must look to their laurels.



REPRODUCTION FROM CRAYON PORTRAIT.

Half-tone engraving by  
BLONGREN BROTHERS & CO.,  
175 Monroe street,  
Chicago.

See advertisement, page 499.





A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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CHICAGO, SEPTEMBER, 1894.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

#### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

#### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

#### FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.  
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
G. HEDLER, Grimmaischer Steinweg 3, Leipsic, Germany. An den-  
selben find auch alle Anfragen und Aufträge Infektion betreffend zu richten.

#### CLOSING VOLUME THIRTEEN.

VOLUME THIRTEEN, of THE INLAND PRINTER, closing with the present number, shows in its pages remarkable evidences of the estimation of its value by advertisers, whose patronage has not only remained undiminished but has steadily been increased, notwithstanding the almost unprecedented depression in business circles. The steady efforts toward greater excellence shown in each succeeding issue of THE INLAND PRINTER have also been appreciated by our subscribers to the full, and at no time in the history of this journal has the number of new subscribers been equal to the number received since the opening of

the present volume. On another page we publish a few testimonials from advertisers to which we direct the attention of those interested. Comment is unnecessary upon these. To our subscribers and others we desire to point out that with the advent of business activity THE INLAND PRINTER will surpass itself. The printer who fails to subscribe for this journal is assuredly doing himself an injury. Subscriptions and renewals should be sent in without delay.

#### CHICAGO MASTER PRINTERS' ASSOCIATION AND THE UNITED TYPOTHETÆ.

THE fact that, as individuals, the delegates selected to represent the Chicago Typothetæ at the annual convention of the National Typothetæ, which will convene in Philadelphia, September 18, are members of the Master Printers' Association of Chicago is significant and interesting to the members of both of these organizations. Added to this is the fact that a strong sentiment admittedly obtains in the ranks of the Master Printers' Association favoring a closer alliance with the Typothetæ. The regular monthly meeting of the latter organization is held in the Grand Pacific Hotel on the second Thursday of each month. This will bring the September meeting of the Association on the 13th instant, just five days previous to the National Typothetæ gathering in Philadelphia. That this meeting will, through a discussion of the advisability of strengthening the relations between the two organizations, be one of more than usual importance is not only probable but practically certain. A clearer understanding of the scope and work of the Master Printers' Association is, therefore, especially pertinent at this time, in view of the possible alliance between the two organizations. The feeling among a considerable portion of the craft that the Typothetæ left many needed measures and reforms unprovided for led to the issuing of a call signed by several leading firms of printers, for a meeting in Clubroom A, Grand Pacific Hotel, April 12, 1894. The general depression of the trade and the prominence, under the business stress, of several disabilities under which the business was suffering conspired to make the response to that call a very hearty one. Over one hundred firms sent their representatives to the initial meeting and steps were immediately taken to perfect a permanent organization. At a subsequent meeting, July 19, a permanent organization was effected. The objects which were designated as coming within the scope of the organization may be briefly stated, as follows:

To establish a minimum scale for composition and presswork; to inform the paper houses of the injustice being done by them to employing printers by selling small invoices of paper direct to consumers at trade prices; to effect a reduction in insurance rates and in rents; to regulate the abuses growing out of the general employment of solicitors and the traffic of brokers; to guard against losses from bad debts; to restrain typefounders and machine men from offering too great

inducements to irresponsible parties to engage in business; to create a bureau of information concerning the abilities and experience of workmen; to establish rules to diminish misunderstandings arising from corrections on proofs made by the consumer; to render each other assistance when the capacity of an office is for the time being not equal to the demands of its trade, and to promote a more thorough and definite knowledge of the cost of work and a more uniform system of estimating.

At the following meeting, April 26, officers were elected. They are: President, Leon Hornstein; vice-presidents, H. O. Shepard, A. R. Barnes, S. L. Rubel; secretary, J. B. Huling; treasurer, Dwight Jackson; executive committee, Fred McNally, J. C. Winship, F. C. DeLang, D. Oliphant, O. B. Marsh.

Among the subjects now prominently before the association are the building of a credit system on a plan to prevent losses, and a system for the exchange of old material among members of the association and the craft generally. A more elaborate and exact system of "Rules and Usages," which shall serve in the nature of a code of ethics, is also being prepared by the organization. The association has been a success from its initial meeting, and now nearly every important firm of employing printers in Chicago is represented in its membership.

If the members decide to merge the Association in the Typothetæ, a reviving influence will be experienced in the latter organization.

#### COMING CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

ATTENTION is directed to a communication in another column from the pen of William Ferguson, Secretary-Treasurer of New York Typographical Union, which will no doubt prove interesting to our readers. Before commenting upon this article at length, we wish to remind our readers that it has always been the policy of THE INLAND PRINTER to meddle as little as possible with the internal affairs of typographical unions, local or international. In the past we have respected the well-known desire of printers to be allowed to settle their affairs in their own way, without any attempt at dictation or interference. The prominence of the writer, and the general interest attaching to the subject treated is our only excuse, if one be needed, for deviating from our usual course in the present instance. The importance of the communication lies in the strong indications conveyed therein that should President Prescott desire a reëlection he will not lack the support of influential friends when the proper time arrives.

Whether it is necessary or judicious for President Prescott's friends to go before the public with a defense of that gentleman is a question which his friends must answer for themselves. To our way of thinking, it is wholly unnecessary. Mr. Prescott is acknowledged to be honest, capable and straightforward. On these

points there is very little if any difference of opinion. To be sure, he has made enemies, as all men in positions of responsibility are pretty certain to do sooner or later. Notwithstanding this, there is no question but that Mr. Prescott will stand upon his merits when the convention meets, nor is there any question but that justice will be done him and others. The convention is not likely to be carried away by the discussion of trivial issues. The members will know that the craft is now passing through the most critical stage in its history, and the only thing that will concern them will be to learn with what degree of ability their affairs have been conducted. That will settle the question, and the man with a personal grievance will perhaps be disappointed, as is usually the case.

#### TOO MANY PRESSMEN'S UNIONS.

THERE is no question but that under existing economic conditions trade unions contribute materially to the well-being and prosperity of the mechanic, and, when, properly conducted, there need be little fear of friction with well-disposed employers. This proposition is universally agreed to by all close observers of the trend of present-day affairs. When a trade is well organized and ably conducted, it is an important factor in steadying and establishing prices, a consideration alike agreeable to the employer and the employed. But is there not some danger of a trade being too well organized? Is there no possibility that even so good a thing as a trade union may not be overdone under certain circumstances? We confess to an inclination to this line of questioning when a mental review of the present complications among pressmen is indulged in. The situation is certainly becoming somewhat bewildering to the average business man, notably in Chicago, where there are two rival organizations of pressmen, and where the employer is bluntly informed that he must make his choice between them. This is not always so simple a matter as it might appear. Both unions are organized for the same purpose. Both maintain the same rate of wages, and both are composed of the same class of workmen—skill and experience taken into account. What then, it may be asked, makes them rival organizations? We will endeavor to briefly state the cause of dispute.

As our readers are no doubt aware, pressmen's unions have formed an integral part of the International Typographical Union for the past twenty years or more. Some few years since these pressmen's unions became so numerous that certain prominent men in their membership decided upon organizing an international body to be composed exclusively of such unions. This was done, the International Printing Pressmen's Union being the result, an organization that has grown steadily and now embraces by far the larger number of pressmen's unions in existence in America. But a number of pressmen's unions elected to retain their membership in the International Typographical Union, refusing to go over to the newer



international body, and this circumstance gives rise to the present complications. In Chicago the trade is blessed or otherwise with the presence of two pressmen's unions, one receiving its charter from the older international body, while the other owes its allegiance to the younger body. This would make but little difference to the employer, were it not for the fact that each union looks upon the other as being in a measure illegitimate, and loses no opportunity of impressing the employer with that view. This is what makes it pleasant for the employer. No matter which side he favors, he runs counter to the wishes of an equally important organization, so that no matter which way he turns he finds himself literally between the devil and the deep sea.

Now, we believe that pressmen owe it to themselves and to the dignity of their organizations to find a solution of these complications, and we are fully satisfied that they will do so when fully impressed with the necessity of such action. It is folly to attempt to convince employers that they are employing non-union men simply because there is a difference of opinion among these men as to how their prosperity will be affected by being members of one or the other of these international organizations. Already steps have been taken to settle their differences, and they should be followed up. At the last convention of the International Printing Pressmen's Union, held recently at Toronto, initiatory measures were agreed to which it is believed will culminate at the Louisville convention of the International Typographical Union in an agreement entirely satisfactory to all concerned. In the meantime it would be well for the pressmen of both organizations to refrain as much as possible from the practice of irritating employers, a practice indulged in altogether too freely of late, and without the least prospect of advancing or popularizing the cause of unionism. So far as the International Typographical Union is concerned, its policy should, and no doubt will be, to let affiliated trades establish separate central bodies whenever these trades believe they are strong enough to do so. This course should be pursued without prejudice or ill-feeling, and in such a manner as to insure the most cordial relations between the parent organization and its offspring.

Written for THE INLAND PRINTER.

#### THE BUSINESS MANAGER.

BY ALVARO.

THE printing trade is looked upon as an uninviting field for the investment of capital, and men of business judgment and ability are not searching for opportunities to embark their fortunes in this calling. To sharp and unintelligent competition is most frequently assigned the blame for the demoralization of this noble craft, but the primary cause, which leads to a hundred other causes, is the lack of good business managers at the head of printing establishments. With a good plant, a good field and a good manager,

a printing business should yield a fair profit. The manager should be not only a master in the art of printing, but also in the art of office practice, buying, selling and accounting. But the hordes who rush into the business without capital, without experience, without knowledge—with no credentials whatever—deserve and are doomed to utter failure.

What must a man know in order to be a successful business manager? He must be a good buyer—able to distinguish between good stock and poor stock; he must know the value of papers and cardboards so as to avoid imposition at the hands of agents and dealers, who stand ready to take advantage of the unsophisticated. He must know the worth of inks and be able to judge of their qualities in relation to their cost. He must be able to discern the merits and demerits of different kinds of machinery and to form correct and conclusive opinions, notwithstanding the importunities of agents and salesmen; he must be able to say "no," and stand on it despite the seductive appeals of traveling agents and job-lot fiends, who offer their goods at prices which saves him money when he buys, and loses him money when he sells. To be fortified with a diversified knowledge of markets and values is an important accomplishment in the business manager.

If the business manager must buy judiciously he must sell cleverly. It is no mean accomplishment to be able to sell goods; to keep an even, unruffled temper in dealing with the "know-it-all" customers, to get good prices and maintain them. Occasionally a large and complicated job will come along for an estimate. There will be acrimonious competition for it. Perhaps it will figure up into the hundreds. The business manager must have at his command a fund of knowledge to be able to cope for the prize; and then the chances are perhaps against him, for in such contests it is usually the man who makes the intelligent bid that does not get the job. Yet he has an opportunity to demonstrate his skill as a salesman, by showing his customer how it will be for his advantage to place the order with him, and prevailing.

And so it requires in the business manager a ready tongue, a convincing manner and a tutored mind, to meet the requirements of a successful salesman.

There is another faculty bearing closely upon the office of salesman, which should be vested in the business manager—that of properly handling credits. In every city, town and hamlet there exists a branch of society which subsists upon what it can squeeze out of its fellows. They go the rounds with advertising and other schemes by which they defraud printers and the gullible public. The business manager must be possessed of keen insight into the motives of mankind, and discern the good from the bad; then carry with him the tact and nerve to gently, but firmly, withstand the advances of the deadbeats who have a large amount of undesirable business, shutting off their "line of credit" before they have an opportunity to abuse it. The business manager must be an adept in the art



of handling men. Men are unruly beings. They all have distinct ideas as to how they should treat their employers, and how their employers should treat them. There are employers who think they must administer an occasional "roast" to their men, just to "hold them down." A mistaken policy. An employé thus treated will cherish for a long time a feeling of resentment, and watch for an opportunity to get even. There are managers who do not sympathize with a desire on the part of their employés for a period of rest and recreation once a year, and who think only of how much labor and profit they can get out of each man. But the manager who cultivates the friendship and esteem of his employés secures better service and paves the way to larger dividends.

And surmounting all these achievements the business manager must have a thorough training in office management, must know how to keep books, and how to keep money in the bank; how to push collections, and how to push forward in the field for business; and above all he must have the rare faculty of recognizing an opportunity when it comes to him, and the ability and energy to grasp it at the right moment.

The majority of people who embark into the printing business are as unfit to navigate the affairs of such an establishment as they would be to navigate a man-o'-war, and their lack of ability is sure to lead them on the rocks. They not only jeopardize their own safety, but collide roughly with their fellow craft, and cause widespread trouble.

My advice to the young man anxious to go into the printing business is this: If you are master of all the details of business management—and we have touched but lightly upon them—and if you are familiar with the mechanical part of the business, and if you have ample capital, go ahead, and the spirits of Ben Franklin and Horace Greeley be with you, and give you success. But if you expect to get your experience as you go along, turn back ere you start, invest your funds in a safe place, and *get your experience first*. The lawyer must be schooled in his chosen profession before he can enter it; the physician must go through a long course of study before he can practice his profession; the business man must master the fundamental elements of business before he can accomplish a successful climax to his ambitions and hopes.

Written for THE INLAND PRINTER.

#### THE FATHER OF HALF-TONE.

BY S. H. HORGAN.

"WHO invented the present half-tone process?" is often asked. It would be as difficult to name the individual to whom the honor belongs as it has been, after these many years of inquiry, to settle the question as to who it was "struck Billy Patterson." The facts are, no one discovered the half-tone process of today, but the underlying principle, that of photographing through a glass plate ruled with regular

lines, had its birth in New York, and honor is given here for the first time to its inventor.

Photographing through a ruled glass screen has worked a revolution in engraving. Wherever pictures are printed it is the subject of most interest now. Here in the United States it has been carried to the greatest degree of excellence. My privilege has been to know most of the men who have pioneered this process, and by tedious experiment brought it to the perfection it has reached today, and yet these very men are ignorant of the work of the subject of this sketch.

The half-tone idea was of noble birth, for its father's full title was: Col. Baron Frederick W. Von Egloffstein, of the 103d Regiment New York Volunteer Infantry, Brevet Brig. Gen. of Volunteers. Searching the baptismal registry of patents, I find the date 1865, and that it was christened "An improved mode of obtaining printing surfaces by photography." Its purpose in life was, in brief, thus stated: "This invention relates to the use of a heliographic and photographic spectrum for producing printing surfaces. The spectrum may be composed of a single sheet of highly polished plate glass, covered with a good asphaltum etching ground, heated and smoked over a wax taper in the manner of the engraver's black etching ground. The plate, when cooled, is ruled over by the diamond or other point of a correct ruling machine, using light pressure to prevent the chipping off of the ground and the flaking or breaking of the glass." Here is the half-tone screen precisely as it is made in New York to this day. The method of using the screen was to expose the sensitized plate to the action of light through the screen and then to "the photographic image by a second exposure to light. Both images are thus blended into one, the spectrum giving texture to the photographic image. The photographic picture overpowers the spectral image; the spectrum, however, remains sufficiently strong to hold the printers' ink." The explanation of the last sentence is that the process was intended for intaglio plates, and the spectrum lines were continued throughout the deepest shadows of a picture so as to serve as ink retainers when the plate was wiped, as is usual in plate printing.

While General Von Egloffstein's half-tone idea was yet in its swaddling clothes it was rumored that, when it grew a little older, Uncle Sam would adopt it to engrave the plates for his bank notes. Soon there were none too rich to do it reverence. Around its cradle gathered such men as Salmon P. Chase, Senators Sprague and Morton, Captain Eads and A. Schumacher, of Baltimore. They showered money on the infant and fitted up an elegant house for it at No. 135 West Twenty-fifth street, New York, under the title of the "Heliographic Engraving & Printing Company." Picked servants were engaged and enjoined to secrecy as to the home life of the youngster. What faithful employees they were is attested by the fact that though

Jay Cooke & Co., the bankers, gave in one year \$150,000 to the support of Egloffstein's half-tone idea nothing has been printed about it before.

Before me is a proof of one of the plates made by the Egloffstein process and the marvelous feature about it is, that the screen used had 300 lines to the inch though I understand he also employed screens of 500 lines to the inch. The authorities at Washington supplied designs, in india ink, for bank notes, what we would call, today, wash drawings, the intention being to half-tone these designs on steel plates, bite them in with acid, keep the method of production secret and thus destroy the then very lucrative business of the wily counterfeiter. Hundreds of plates were made, but just where the process failed there is no one left to tell. Probably only Von Egloffstein could explain, but he is dead these many years.

One interesting fact developed in the ruling of the spectrum or screens used, and this was that the operator of the ruling machine could not stop to eat from the time he began to rule a plate until he finished it, even if it required more than twelve hours' time.

Another difficulty they had to surmount was the diffraction of light in the camera when photographing through such fine gratings or screens. Mr. T. C. Roche, probably the most practical photographer in the world, was in Von Egloffstein's employment, and he told me he was two days trying to get a focus through all the colors of the spectrum that would appear on the ground glass when endeavoring to photograph through one of those screens.

These were the trials, however, in but two of the many departments. Each department was kept distinct and separate, one not knowing how the other performed its part. Thus for two years or more did Von Egloffstein struggle in secret with half-tone, and when he gave it up the silence of the tomb fell over the whole scheme, and because in life it was a failure its death was unrecorded.

It is interesting to the makers and users of half-tone today to know where it originated. It may be seen also that had the parent of half-tone began with screens of 100 lines instead of 500 to the inch and increased the number of lines when he became proficient he might have succeeded. He was laboring, however, to make plates for the plate press.

It must be remembered that half-tone in relief was not to be considered then, nearly thirty years ago. For we had not then the paper, or ink, the presses or pressmen of today, and here is where photo-engravers are sometimes vainglorious. They often neglect to give credit to these associates in the production of the perfect half-tone print. For were one of these aids still wanting, half-tone would be no further advanced than in the hands of Baron Von Egloffstein.

"EMBOSSING FROM ZINC PLATES," \$1; "Ninety Ideas on Advertising," 25 cents; "Advertising Criticism and Comment," 25 cents, and Bill-Head Specimens, Nos. 1 and 2, 25 cents each, are useful publications for every printer.

## BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

"HAVE you read 'The Prisoner of Zenda'?" There's a book after my own heart—one of the old school. I took it home to the country with me last Saturday night, and was so interested in it during the evening that when a member of the family sent up for me to 'sit in' a quiet little game, I consented only on the condition that the family 'limit' be raised from ten to twenty-five cents." This was a month ago, and the writer's borrowing friends have since nearly worn out his copy of the book. The name of the author is given in the title-page as Anthony Hope; his full name is Anthony Hope Hawkins, and he is in his thirty-first year. He was a scholar of Baliol College, Oxford, in the middle eighties, and has been a barrister-at-law of the Middle Temple since 1887. He has dabbled a little in politics, having been defeated as the Liberal candidate for South Bucks. His other books, published in the order named, are: "A Man of Mark"; "Father Stafford"; "Mr. Witt's Widow"; a collection of short stories entitled, "Royal Sport"; and "A Change of Air," which by some critics is rated above "The Prisoner of Zenda." If one wants plot, and action, fighting and adventure, and a refreshing respite from the dreary "novel with a purpose" that has become so fashionable with the "lady authors" of the day, one will find his fill in "The Prisoner of Zenda." It carries the suburbanite past his station, and keeps the reader awake until 2 o'clock in the morning. Someone has threatened to spoil a good novel by making a bad play of it, but we hope this threat is only an idle rumor. Mr. Hawkins' new book of stories, shortly to be issued under the title of "The Dolly Dialogues," contains, according to George Meredith, some "of the best dialogue he has seen in contemporary writers."

IN the October number of THE INLAND PRINTER it is proposed to print some notes on The Bandar-Log Press and its founders. It need only be said at this time that this is an enterprise likely to throw in the deep and everlasting shadow of oblivion all the other private presses from Strawberry Hill to the Kelmscott, inclusive.

AN intelligent and omnivorous reader of fiction was lately overheard to remark, "I do not care much for your friend Miss Harraden's books. I was lately inveigled into buying a little book entitled 'The Umbrella Mender, by the author of Ships that Pass in the Night, and Other Stories,' and the only story in the book worth reading is the first one." The speaker did not know at the time that the publication was a rank piracy, and that the first story is the only one in the book written by Miss Harraden. The name of the publisher in this instance is J. S. Ogilvie, a name which, we are led to believe, has never been connected with anything legitimate. The "omnivorous reader" is now regaling himself with the authorized books by Miss Harraden.

A SEVERE satire on the British poets Lewis Morris, Edwin Arnold and Alfred Austin has appeared in London, built on the lines of an old epigram, the reference being to the death of Tennyson:

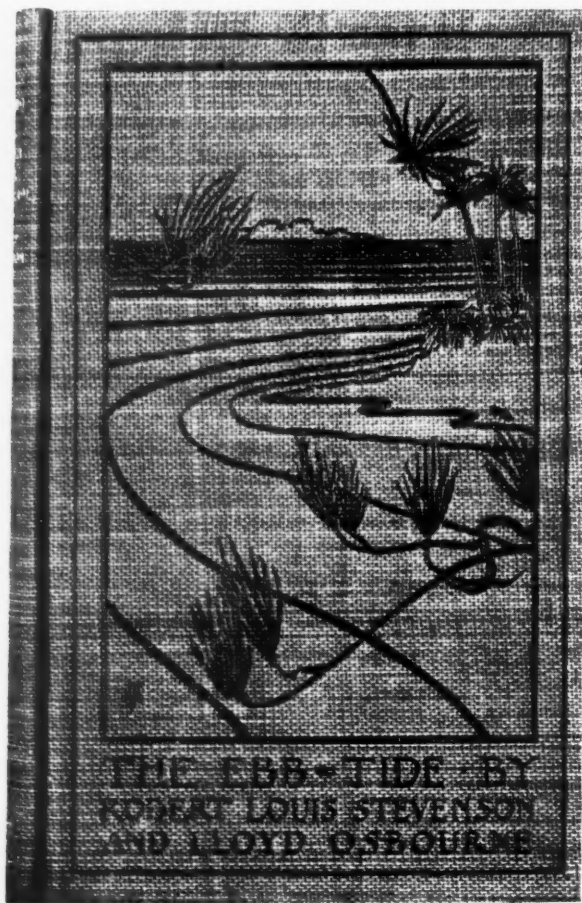
"Three Poetasters, by one Country borne,  
Rushed into Print a buried Bard to Mourn.  
The First for blatant Bombast took the Bun;  
For Bosh the next; for both the other one.  
The force of Nature, all her Arts exhaustin',  
Lumped both the other Two to make an A..ST..N!"

THE subject of Woman (out of her sphere) is growing wearisome. In her sphere she is a bright, particular stellar attraction, but when we have her and her rights stuffed down our throats at breakfast, dinner and supper, day in and day out and every day, the subject is like to become a trifle nauseating, to say the least. The leading articles of our daily papers are divided equally between her and Debsism, the fluctuations in the price of corn, and the tariff bill. Our leading weekly literary sheets devote to her from a quarter to a half their space; and the



monthlies are at times wholly given over to her and her fancies and her foibles. She is never so humorous and uncharitable as when writing about herself. It is to be expected that she will have her preferences. But in her special province she may find enough an she will to engage her time. Just at present the world has need of her and her good offices, but it is not in the Senate or the House of Representatives, though as a domestic lobbyist she has her uses if she will only confine her efforts at reform within the limits of her family circle. We read in the Talmud that "God could not be everywhere, so he made mothers."

MESSRS. COPELAND & DAY, the æsthetic and *decadent* publishers of Cornhill Hill, Boston, have in preparation a copartnership volume of verse by Bliss Carman and Richard Hovey, which is to be called, "Songs from Vagabondia." A novel feature of the collection will be the unidentification of the



COVER DESIGN IN SEAGREEN BUCKRAM, BY T. B. METEYARD.

several pieces. Mr. Thomas B. Meteyard, one of whose cover designs has been reproduced to accompany these notes, is to illustrate the Vagabond collection. Messrs. Copeland & Day use as their publishers' device a combination of those used by Richard Day and William Copeland, both printers of note in the sixteenth century — Richard Day's father being John Day, Royal Printer to Bloody Mary.

A MIGHTY interest is springing up all along the lines in behalf of America's first poet, Edgar Allan Poe. A strong impetus has been given the movement, if, in fact, it has not been inspired, by the announcement that a new and complete edition of Poe's works will shortly appear under the joint editorship of Professor Woodberry and Edmund Clarence Stedman. We may expect the papers, literary and otherwise, to be full of all sorts of misstatements concerning both the author and his works. We note in a recent number of the *Evening Post* (Chicago) two articles, one a review of some notes on the

life of the octogenarian artist, John Sartain, in which are many references to and stories about Poe, the other a series of "notes of a book collector." The latter is an attempt to correct some misstatements in the former anent the composition and sale of Poe's poem, "The Bells." The artist's son, Henry Sartain, is charged with saying that "The Bells" was delivered to his father while editor of *Sartain's Magazine*, and paid for in installments. For the first, a single stanza, Poe was paid \$5, and so for the second stanza. And not until the two were taken away and elaborated into its third form was the poem printed in the magazine. The author of the "Notes of a Book Collector" falls back on the account given in Ingram's "Life of Poe," which is to the effect that Poe wrote the poem at the residence of his friend, Mrs. Shew, and was very much assisted by her. Ingram claims to have the original draft as thus written, which differs somewhat from the form in which Sartain originally published it. There would seem to be no disputing Ingram, who claims to possess Mrs. Shew's diary, in addition to the original draft of "The Bells." But there is still another statement extant concerning the composition of the poem in question. Raphael S. Payne, whoever he may be, says that in the winter of 1849 a stranger knocked at the door of a young lawyer in Baltimore, and on being admitted asked for pen and paper that he might write down some thoughts that had come to him as he passed along. The lawyer went to his bed late in the evening, leaving the stranger to write down his thoughts, and in the morning found him asleep over the desk. When awakened he went out, leaving *several sheets* of beautifully written manuscript with the lawyer "in token of his great kindness," saying he had taken a copy for himself. On examination the manuscript was found to contain "The Bells," signed with the author's name, Edgar Allan Poe. Perhaps the new edition will set us all straight in the matter.

My friend, the Chevalier of Pensieri Vani, writes to me from Leamington, Warwick, that he has been to Anne Hathaway's Cottage, and he incloses a wild rose, plucked from a bush "at the side of the doorway," which comes with a little of the fragrance still clinging to it. The Chevalier writes that he "took the 'path' through the 'fields,' just as 'Shakespeare did' so many times so many years ago, and just as so many chumps have done since." He was delayed a little by a passenger train which was "making up" in his path, and this seems to have knocked the sentiment and romance out of the whole thing, as it was so unlike Shakespeare's day. An American barbed wire fence along the path kept the Chevalier from swerving to the right or to the left until he came within a rear view of the village of Shottery, with the backs of its half-dozen cottages plastered over with the posters of Pears' Soap, and "announcements of hams and beers." Half the houses in the village have been built within the past ten years, but the Anne Hathaway Cottage "is rather apart from the rest of the place, and is really all that the most exacting traveler could desire — except that it is not a cottage at all, but rather a large farmhouse, and with the further qualification that it is not one house, but three." The trustees and guardians are shortly to remove the partitions and make the cottage as it was in earlier days. The Chevalier tells me that a lineal descendant of Anne, a very old lady named Mrs. Baker, is in charge of the cottage. She shows the visitor the genealogy, all written out in the old family Bible, and then graciously permits him "to look up the fireplace chimney and down the well." Upstairs she points to the old carved bedstead, probably the "second best," left by interlineation from "Will" to "Anne." And the "everlasting linen sheets" that have come down with it, which made the Chevalier tired, and sent him on his way to Bayreuth via Oxford, troubled in his mind over the problem as to whether the old lady's understudies, her son and grandson, will do as well as she has done.

In a book store in Chicago there is offered for sale a pretty little water-color sketch of the Anne Hathaway Cottage, but



there never was "any love lost" (or found) in this cottage, and no one wishes to buy. A water-color sketch of the "Mermaid," the old London Tavern where Raleigh, and Jonson, Fletcher, Beaumont, Selden and Shakespeare held their wit-combats, would probably bring a pretty penny. Beaumont's lines to Ben Jonson are familiar to most of us, but they always bear repeating:

"What things have we seen  
Done at the Mermaid! heard words that have been  
So nimble, and so full of subtle flame,  
As if that every one from whom they came  
Had meant to put his whole wit in a jest,  
And had resolv'd to live a fool the rest  
Of his dull life; then when there hath been thrown  
Wit able enough to justify the town  
For three days past, wit that might warrant be  
For the whole city to talk foolishly  
Till that were cancell'd, and, when that was gone,  
We left an air behind us which alone  
Was able to make the two next companies  
Right witty, though but downright fools, more wise."

Shakespeare and Anne lived but a short time together before he "went up to London" to win fame and fortune at the Globe. Returning to Stratford, probably in 1611, he doubtless found Anne even less attractive than when he left her—she had not kept pace with him. His son had died, and "his daughters, rustic born and rustic bred, were not fitted for the circles" to which the father had raised himself, any more than their mother was. So there was little happiness for the poet, at home, one ventures to believe, except in the companionship he found with his fellows elsewhere than in Anne's Cottage. Why, therefore, all this celebration in "song and story" of a cottage belonging to a woman whom not even her husband cared for? Keats knew what he was doing when he wrote his "Lines on the Mermaid Tavern," beginning:

"Souls of Poets dead and gone,  
What Elysium have ye known,  
Happy field or mossy cavern,  
Choicer than the Mermaid Tavern?"

Not many years ago the papers announced that "William Shakespeare and Anne Hathaway were recently married in Holy Trinity Church, at Stratford-upon-Avon." This was said to be a love match, in which it differed somewhat from that of three hundred years ago between a youth of eighteen and a woman (not vestally inclined) of twenty-six.

Written for THE INLAND PRINTER.

### PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE total number of patents relating to printing issued by the government during the first four weeks of July was seventeen. These will all be briefly described and the more interesting of them will be illustrated in this letter.

The greatest number of patents granted to any one person was four, to Fred Getty, of Springfield, Illinois. These patents all relate to color printing, and are assigned to the National Chromatic Printing Company, of Springfield, Illinois. Cuts illustrating two of these patents are shown.

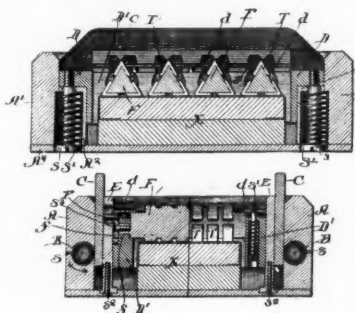


FIG. 1.

Fig. 1 illustrates a device the object of which is to provide a practically operated self-inking block, adapted to be set in an ordinary form of type in the printing press, and to print in the color furnished by its own inking mechanism, which may be entirely different from that furnished to the remainder of the form by the inking rollers of the press. The type is carried upon the sides of bars having an uneven number

of sides, in order that no two sides may be parallel. As the form passes under the inking rollers, the faces of the ordinary type are inked, but the type upon the printing bars F are wholly below the inking rollers and receive no ink, as the pressure of the rolls upon the projecting plates C is sufficient to press them down and thus raise the typebars; as the plate passes under the printing cylinder the plates C are positively depressed and a typebar face is brought up to the level of the type of the form in order to print upon the sheet of paper in whatever color the individual inking pad is supplied with.

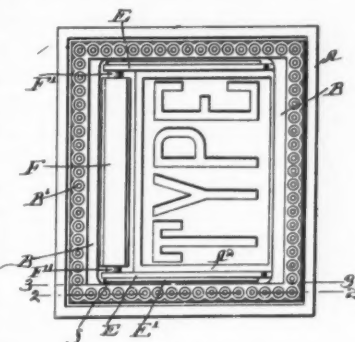


FIG. 2.

Fig. 2 shows a modified form of chromatic printing block having two printing elements, one stationary and the other movable, the stationary element being inked by the same roller as the body of the form, while the movable element, a rotating typebar, is supplied with ink from an individual pad. In this instance the border and the frame take the place of the projecting plates C of the device first described, to bring the face of the typebar into a level with the rest of the typeform at the proper instant. The other patents show devices which are modifications of those here described.

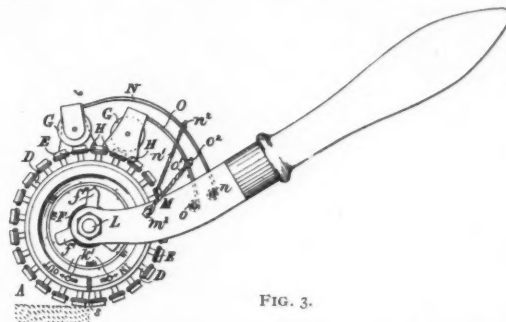


FIG. 3.

Fig. 3 represents a hand apparatus for printing letters or other indications for indexes of books, etc. It is the invention of Alfred Goddin, of London, England. The letters are usually formed of vulcanized rubber and mounted upon metal plates. When two ink rollers are used, as shown in the cut, different colors of ink supply alternate or other desired arrangement of type.

Fig. 4 illustrates an invention of August Ten Winkel, of Denver, Colorado, covering a process of producing shaded printing surfaces. The film is first formed with lines or dots of uniform height. It must be sufficiently flexible to be properly manipulated, but still hard enough to permit the points to be

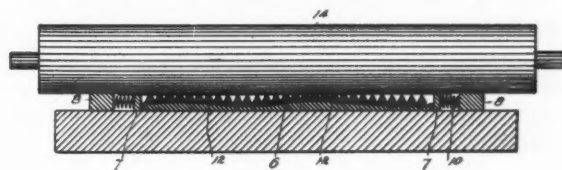


FIG. 4.

ground or cut off. This film is laid upon a bed of plastic material and depressed where parts are to be printed in light colors. The whole is then passed beneath a cutting tool and such points as project are cut back until the whole film is perfectly level. The points that shade lightest are cut back farthest and will give the heaviest shade effects. The second patent describes a second method of securing the same kind of printing surface. A mass of rigid metallic pins of uniform

height are clamped in a casing. Where the shading is heavy the pins are pushed from behind until their points are advanced a sufficient distance beyond the general level. The entire surface is then passed under a grinding wheel and a level printing surface is obtained.

In Fig. 5 is shown a quoin, the invention of DeWitt C. Breed, of Medina, New York. One wedge has notches along its bottom, and the other has lugs near its upper edge to constitute fulcrums for a nail or other convenient article for moving the sections endwise.

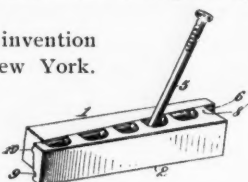


FIG. 5.

The color attachment for printing presses, shown in Fig. 6, is the invention of Gustavus L. Lawrence, of Montpelier, Vermont. The fountain roller is made up of sections instead of in a solid piece. Between the sections fit the ends of movable partitions which form compartments in the ink fountain for different colored inks. By the time the ink is applied to the type by the proper roller in the series they are slightly blended so that there is a gradual gradation from one color to another.

John Mullaly, of New York, obtained a patent on an improved process of preparing surface printing plates of aluminium heretofore described in my letters. It has been found to

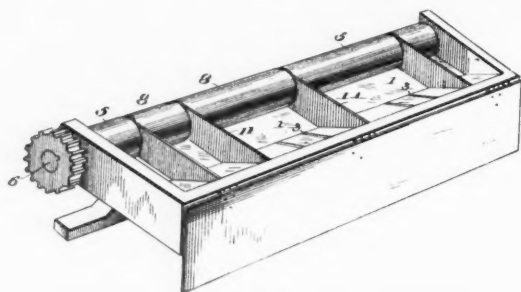


FIG. 6.

be very difficult in practice to procure aluminium which is entirely free from impurities. Mr. Mullaly therefore proposes to treat the prepared plates with dilute nitric acid and water previous to forming the design. This will attack the exposed impurities, but not the aluminium.

Fig. 7 illustrates a platen printing press invented by William H. Price, Jr., of Cleveland, Ohio, and assigned to Messrs. Chandler & Price, of the same place. The object of the invention is to produce a press which can be easily adapted to print

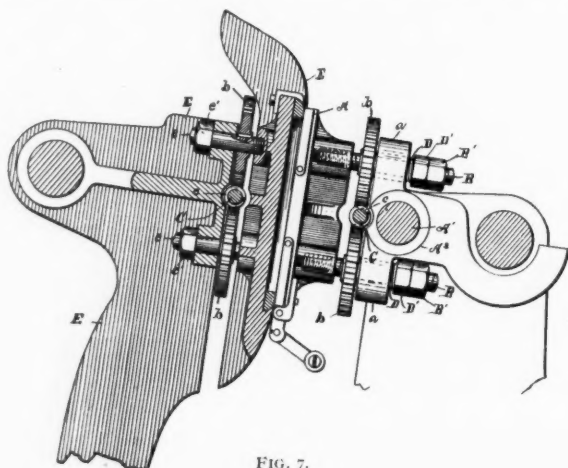


FIG. 7.

thin paper, cardboard or even the covers of pamphlets, by shifting the bed or platen toward or from each other as the nature of the work requires. At the corners of both bed and platen are provided screw-threaded shafts carrying cogwheels geared to receive motion from a wormshaft. When this shaft

is turned by a key applied to its end, the platen or bed will be bodily advanced or retracted.

Three patents covering typesetting apparatus, the joint inventions of Louis K. Johnson and Abbott A. Low, of Brooklyn, New York, were issued in the name of the Aden Type Machine Company, of New York, assignees. The object of the invention is to present the type in a convenient position to be grasped by the compositor. One style of the apparatus is clearly shown in Fig. 8. When the compositor grasps the type T, he pushes back the rod K against the face of the spring L.

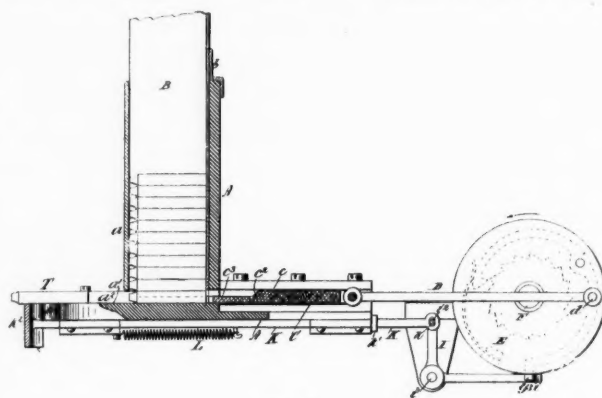


FIG. 8.

At its opposite end this rod is attached to one end of a bell-crank lever, and the motion disengages the lug upon the end of a long curved arm carrying a ratchet tooth. As soon as this arm is disengaged the tooth is forced inwardly by a spring, and the disk is locked to the shaft which is constantly rotated in one direction by any suitable motor. The disk then rotates, and by means of the pitman D and pushbar C advances the bottom type in the magazine. The disk is unlocked from the shaft when the lug at the end of the ratchet arm comes in contact with the detent upon the bell-crank lever. The type above the one pushed out of the magazine are lifted by a shoulder upon the pushbar so as not to tilt or bind upon the rear end of the advanced type. The other patents of these parties are of the same general nature. One covers an apparatus for advancing and converging the type necessary to form a word so that they may be readily grasped by the compositor, and the other does away with the pushbar shown in the cut, which the compositor strikes as he grasps the type. In place of this, automatic means are employed to advance another type each time one is taken from the magazine.

Mr. Luther C. Crowell, of Brooklyn, received two patents, both of which were assigned to Robert Hoe and others of New York. These patents cover methods and machines for wrapping newspapers. The detail view, shown in Fig. 9, will give a good idea of the mode of operation of one of the machines. The sheet, previously folded to proper size, is fed between rolls and bands which grasp it at the end only. The space between these points is occupied by the wrapper which is fed in with the paper. The cylindrical core makes one complete revolution, winding on the wrapper, and then at the second revolution the switch V is thrown in such a way that the wrapped paper is delivered to the tapes which carry it away. The wrapper laps over sufficiently to be pasted, and the tapes deliver the product in flattened form. In the other machine designed by Mr. Crowell, the paper and wrapper are wound upon a core which is composed of two parts and is withdrawn in

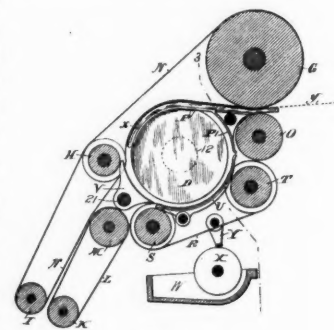


FIG. 9.

opposite directions for the delivery of the wrapped paper. The last patent to be noted was granted to an Englishman, Martin Wright, of Leicester, England. It covers improvements in a zinc plate litho printing machine, which can be used for making a number of copies either from written or printed

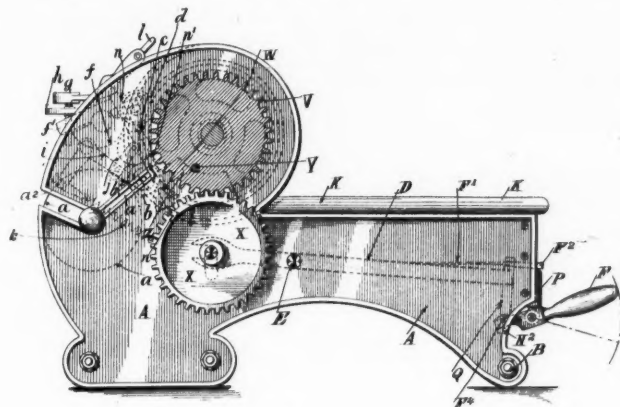


FIG. 10.

proofs, such as those produced by the typewriter. An important feature of the invention resides in the means for dampening the printing plate or film. A strip of absorbent material, one end of which rests in a water trough, is pressed with varying degrees of force against a dampening roll so placed as to be in constant contact with the cylinder carrying the printing surface.

#### THE GROWING INFLUENCE OF THE AGRICULTURAL PRESS.

BY A. S. PORTER.

TO those who endeavor to read carefully the signs of the times it is not strange that the agricultural press has wonderfully advanced in influence and circulation during the past two decades.

It is not alone because progression has been the order of all things American during these years. In fact, for the last six months several agricultural papers report unusual gains for their subscription lists.

Times of general depression have a tendency to drive the farmer into becoming a specialist. He then sees more clearly that he can never hope to control the market price of his products, and appreciates the necessity of learning better the cost of production, and consequently is apt to support his trade papers. In these days of electrical, steam and social progress the intelligent farmer is yearly putting more faith in the words of the agricultural press. The doctor cannot afford to neglect his medical review, the lawyer reads a legal journal, while the minister who fails to absorb the contents of the papers of his especial church is a rarity; so in time will more ruralists find it necessary to carefully study for their difficult profession.

Out of over 20,000 publications in America, agriculture of all branches claims less than 400, and of these only about three-score have any just right to an influential rank. When it is remembered that over thirty millions of the people are more or less directly interested in rural pursuits, it is not remarkable that the circulation and power of the better class of farm journals is rapidly developing.

The best papers contain fewer theories and essays than was the rule years ago, for the busy practical farmer of today desires facts and recorded experience. Most of the writers of national reputation are working farmers with an ability to wield the pen that serves to render their words most attractive and their meaning plain to even the simplest reader.

Another cause of the growth in influence of the agricultural press is the admitted decadence of the weekly editions of papers of large daily circulation. Upon this point Hon. J. S. Clarkson, owner of the *Des Moines Register*, and a national

statesman of keenest observation, says in a signed editorial which appeared in the *Cincinnati Tribune* January 22: "For ten or twelve years the party has pampered its daily and neglected its weekly press. Two things have led to this. The false theory has obtained that in these latter days everybody reads a daily paper. The daily papers, too, have so changed in character and magnitude, and become such vast business concerns that they have been compelled to become commercial rather than political, and public rather than partisan. As a consequence, such papers now represent the commercial interest and ambitions of cities and the concerns of commerce, and no longer pay much attention either to rural interests or rural voters. Indeed, many of them, including, perhaps, the most powerful papers in the party, have allowed their weekly editions to dwindle or die, while too many others make up their weekly edition out of their dailies so carelessly that it has little virile force, and nothing of infectious enthusiasm and energy."

The *New York Tribune* and *Chicago Inter Ocean* are making a rate to publishers of 25 cents a year for their splendid weekly editions, so necessary is it to hold up their circulations for advertising purposes, to say nothing of the matter of pride. The *Republic* and *Globe-Democrat* of St. Louis, the *Free Press* of Detroit once published weeklies of such merit that a national circulation was obtained, while of late it has become necessary to issue semi-weeklies in order to maintain their prestige. The result of this decline in the importance of the great national weeklies is to cause the agricultural press to devote more space to current events, which are generally treated from a non-partisan standpoint.

With a field not over-crowded and full of promise the agricultural press is likely in the future to show greater advancement than any branch of journalism. Both capital and labor will seek more investment in the country as the years roll on, and the result will be a distinct gain in the prosperity of farming journals.

#### LIST OF TYPEFOUNDRIES IN PARIS.

- M. A. Turlot, 142 rue de Rennes.
- M. Revert, 15 quai de Montebelle.
- M. G. Peignot, 68 boulevard Edgar-Quinet.
- M. A. Serète, 18 Vavin.
- M. Paul Dupont, 4 rue du Boulai.
- M. Saintignon, 5 N.-D. des Champs.
- MM. Réjris and Malinvaud, 27-29 rue Champ-d'Asile.
- M. Adam, 51 rue Galande.
- MM. Berthier & Durey, 46 rue de Rennes.
- M. Cocharde, 39 rue Dareau.
- M. Derriey, 142 rue de Rennes.
- M. Germain, 17 rue Saintonge.
- M. E. Hanpied, 16 rue Royer Collard.
- MM. Lespinasse & Ollière, 79 rue Dareau.
- M. Kammerer, 14 rue Vavin.
- M. A. Bertrand, 8 rue de l'Abbaye.
- Mad. Vve. Bereux, 3 rue Jean de Beauvais.
- M. J. V. E'on, 53 boulevard Edgar-Quinet.
- M. Depage, 107 rue Cherche-Midi.
- M. Hénaffe, 6 Passage Dareau.
- M. H. Beaudouire, 13 rue Duquay-Tronin.
- M. E. Gouverneur, 50 Passage du Grand-Cerf.
- M. R. Hadin, 5 rue St. Claude-Marais.
- MM. Laval & Co., 38-40 rue St. Lambert.
- M. Langlois-Mallet, 70 rue Mouffetant.
- M. G. Renault, 165 rue Vangirard.
- M. Ch. Doublet, 5 Impasse Cœur-de-Vey.
- MM. Debernay & Cie, 58 rue d'Hauteville.
- M. Boildieu, 8 rue du Regard.
- M. Puchot fils, 76 rue de Rennes.
- M. V. Michel, 3 rue Duquay-Tronin.
- MM. Warnery Frères, 8 rue Humboldt.

Many of these have branches in the chief provincial towns.





SUNDAY MORNING AT THE FARMHOUSE.

Half-tone engraving by  
J. MANZ & CO.,  
183 Monroe street,  
Chicago.

From photograph by  
J. H. Tarbell, New York.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

#### MR. SERRELL'S LAY OF CASES.

To the Editor: COLORADO SPRINGS, Aug. 8, 1894.

THE INLAND PRINTER for August has had more than ordinary interest for me. The first thing that called my attention to it was a remark by one of the boys in my office that some one had stolen my "patent" case and that I must look to my laurels. Turning the leaves of the magazine I found the article and cuts of the Serrell case. I do not care to detract a particle from Mr. Serrell's honor. Permit me to say, however, that I have used the lower case, identically as shown in the cut, for eighteen years, and with the same lay of type except the transposition of the 4 and 5 em spaces. About fifteen years ago I was in Chicago and gave the case to Mr. Marder, of Marder, Luse & Co., who said it was a great improvement over the old style and suggested that I get a patent on it. I said, No; but if you want to have some of them made go ahead and let the fraternity have the idea. Mr. Luse said his firm would introduce them, but I presume they had more important matters of their own.

However, Mr. Serrell is entitled to as much credit as I am for the case. I do not for a moment suppose he ever heard of it before his own original brain conceived it. I have introduced the case into two offices in the West—at Washington, Iowa, about sixteen years ago, later in Norton, Kansas, and twelve years ago two cases were changed in the office of the *Christian Instructor*, Philadelphia, where I was foreman. The cap case—Mr. Serrell's—is a good one.

I agree with all that may be said as to the benefit to be derived from the use of the "reformed" case. The change is slight and easily made on an ordinary case. I write him down an "old fogey" who seeing and realizing that a new idea is a good one does not adopt it.

The second article to attract my attention in the paper was the notice of the death of my friend, Elmer Ellsworth Ustick. A splendid fellow, magnificent in physique, whole-hearted, brave and true. A lover of his mother and devoted to his wife. For a long time his mother was in this city, an invalid. Mr. Ustick frequently came to see me as soon as he arrived in the city, but he was not ready for business until he had seen his mother. And notwithstanding the many attractions and pleasures offered him here not one of them would he accept if thereby he was delayed a train that would make him a moment later in seeing the "little lady"—his wife. May his memory remain green!

L. H. GOWDY.

#### FROM FRANCE.

To the Editor: PARIS, France, August 1, 1894.

The International Exhibition of the Paper and Printing Trades, now being held in the Palace of Industry, has had the misfortune not to have been inaugurated by the Minister of Public Instruction, whose official duties compelled him to be represented by his chief secretary. Nor has the Minister made any special visit to compensate for his unavoidable absence, and so stamp the show with a higher standard of official approbation. The inauguration was a quiet ceremony on the whole. During the current month, matters will be more in apple-pie

order. Somehow the impression is left on the mind that the show lacks actuality; that it would gain by having less of the museum element. Leisurely visitors will find many curios to amuse them, but the business man, pressed for time, will demand to be at once led to the novelties. The latter are fairly represented in the section of photography. The specimens of bookbinding are very attractive. The Publishers' Club have a department well meriting to be visited. Its decoration in gray velvet, instead of gaudy Adrinople, is a happy artistic change. I would repeat, that the visitor whose time is measured, ought to study well the advance made in photography for illustrations. It shows what the new graphic agent is capable of attaining in point of realism, aiming to interpret the imagination of the writer, not by presenting an engraving as a mere facsimile of an inanimate object, but delineating as it were, the animation of the personages, conveying to the eye the illusion of the part or the rôle that the actor fulfills at the theater. In a word, to secure art in photography. Give us modern life, something breathing of actuality, that will indicate the future of illustrations from photographic processes.

There is no very perceptible amelioration in business. Those ordinarily inclined to go forward, halt; and such as are generally stationary and timid, conclude safety lies in falling back. The glut in the book market still reigns, and the spurt imparted to the trade by the purchase of books for the annual school prizes does not extend either far or deep. The volumes are generally stereotyped matter, relating stories and describing events, as fresh half a century ago as they will be also in another fifty years. These prizes lack variety and novelty, and seem to depend, in point of value, more upon the showy covers and gilt edges than on letterpress or illustrations. In the collegiate institutions only the "big gooseberries" are awarded volumes combining modernity with intellectual value. Private or semi-private scholastic establishments cannot afford any serious expenditure upon book prizes, where every pupil nearly expects, if not a reward for past diligence, at least an encouragement for future effort. Printers' prices are getting jumbled up, due to the fierceness of competition; there is a plethora of money in all banks lying idle for want of employment, and cash is too frequently invested, not to advance so much legitimate trade as to undercut rivals. If the lender finds he cannot realize the high industrial profits he was led to expect, or that his imagination conceived, he calls in what he can of his loan, and leaves the mushroom firm to come to terms as it best can with the papermaker, the typefounder and the press manufacturer, but who not the less have much to answer for in the prevailing unhealthiness of trade, by not being more cautious in their transactions, in their credits, with new comers. Cheap work, as a rule, is bad work, and no business has ever yet been built up by sacrificing either the living wage or the living profit.

Very little business is being transacted in advertisements; the French lose faith in the science of publicity, if their investment, either in puff—the more favored plan—or ordinary position in classed columns, does not at once bring in grist to the mill. Then the behind-the-age practice is relied upon, of the advertiser having his want specially stereotyped, so that he can give the galvano to a publication after a whittling down of prices. That block is so crowded and cast on small type that the reader skips it in his journal. Further, it retains the same form year after year—a fossil *annonce*—till it offends, though designed to attract the public. It is the perfection of monotony, where all is barren from Dan to Beersheba. How French advertising agents—a few exceptions made—live is as great a mystery as the Trinity. And as to kill off that fraternity more rapidly, a deputy, M. Lendre, proposes to tax ordinary advertisements and puffs with an impost, varying from 2 to 20 cents per square yard of superficies of the journal, and *pro rata* to the number of inhabitants in the locality where the broadsheet appears. That would be the death of patent out-sides as well as insides. Of course, the project is impracticable.

Newspaper proprietors commence, in Paris, to rouse up to the necessity of illustrating the daily journal. There is no reason why the French should in this respect lag behind America, England and Germany. They have the artists, the instantaneous photo, the latest processes for rapid chemical engraving, and yet they stand still. The drawback is that the French have not the superior quality of paper that the countries just enumerated possess; the paper in France is too dear; it contains too much wood pulp, so that the illustrations cannot display either the finish or brilliancy to be encountered in the American, etc., engravings, and readers will shun purchasing what is inartistic, and not less that which is too dear. The enterprising newspaper proprietor has now the field to himself; let him occupy it, for the future is to illustrations.

form, the tax is 6 cents per pound. The exceptions are fairly liberal; all books published twelve years ago, in French or English, are admitted free, and so are educational works on the programme lists of the Canada colleges. Invoices ought to set forth the weight of the book, so the total number of volumes can readily be calculated. Breviaries and Canticles are also free, as well as Bibles and hymnbooks. The first two will immediately benefit the French publishing trade, since the Pope has canceled the monopoly granted to the firm Pustet, of Ratisbon, in 1868, for the printing and publishing of liturgical matter for the use of the dioceses of France. However, the German monopoly will not expire till the year 1900.

The Paris printers are again a united family; they celebrated the amalgamation of the opposition syndicates into one corpo-



Plate by Surguy-Purdy Engraving Company, Columbus, Ohio.

Duplicates for sale.

#### ULYSSES AND THE SIRENS.

People want to take in their news in the picture form; it is the language, too, which speaks to all eyes. Once engaged in such a path, France, by her rich artistic genius, would compel other countries to maintain newspaper illustrations at a very high level.

A new rotatory machine—that I have not yet been able to examine—is announced, capable of working off sheets of varying dimensions. It is claimed to be equally capable of printing engravings on one or both sides of the paper, and in a manner next to faultless. The rollers give no trouble in point of inking, and their fitting is as accurate as could be wished. The cylinders can take any galvano.

The new tariff for the importation of books into Canada causes some ennui, but chiefly owing to publishers neglecting to comply with the customs requirements. For all English and French books, whether bound, stitched or in pamphlet

ration, a fortnight ago, by a monster banquet. They have now only to be circumspect, and never venture upon a strike, if such can be avoided, by the most liberal of concessions. The corporation still smarts from the sufferings of the great strike a few years back.

Some years ago, the parish priest of Limé, near the village of Braisne, in the department of the Aisne, opened a small printing office in his vestry. He had a taste for typography, and desired to teach a few of the lads of the hamlet—population 280—the art of arts. So successful were his efforts that in a short time business increased and compelled him to secure larger premises. He took, close by, an abandoned mill, whose wheel was turned by a pretty stream. The “establishment” is situated in the center of green fields and embosomed in trees. He had a mechanical bent of mind, and utilized the wheel to drive a small rotatory machine. As there was no gas in the



country, he employed the same wheel to work a dynamo, which supplies the electric light. From positively nothing, he has founded a plant valued at \$6,000, and affording constant employment to ten hands; the latter form a kind of coöperative society; the worthy clergyman corrects the proofs, and has his own case, where he sets up many sticks when orders are urgent. The typos lead a kind of patriarchal life, can rest under the shade of the trees when they please, stroll in the meadows, fish, or cultivate the garden. In summer the hands have their cases beneath the trees. There is not a microbe in the air, and the printers never die.

EDWARD CONNER.

### FROM AUSTRALIA.

To the Editor:

SYDNEY, July 22, 1894.

Herewith I inclose you a precis of a new method of correcting, computing and reading, thinking such an item may be of interest to members of the craft in the States, but coming from so far south I hope will not preclude its readable interest. From it your readers will see we have some new wares to exhibit, and that our minds are exercised in an up-to-date manner, notwithstanding the Linotype has reached our shores, and is striking terror into the heart of Richard. The mode of payment for composition in Australia is by the 1,000 ENS, is per 1,000 all round, that is to say, for any font of type. Our present correcting system is by the minutes, so many men being appointed as correctors, which piece of "phat" goes round. These correctors are kept going from start to finish, and in consequence earn and have earned tall wages, and in turn these tall docs. have been quoted against themselves as an argument for a reduction of wages. The system called the "A B C" is an equitable one, namely, making the house corrections exactly as the men charge one another (in the old one they charge double rates) and renders the possibility of all sharing alike (according to ability) in the work to be done, as proofs or corrections being converted into ENS they become copy and can go out of the copy-box as such. It must not be understood that these figures are unalterable to suit the exigencies of any office. The theory is propounded and demonstrated by me after months of hard study of the question, rendering the possibility of obviating the before-mentioned inequalities. No matter whether the computing is done from the cut-up or continuous proof the A B C system still abolishes the minute-board and greatly aids the computer in his work. This the precis cannot show, it being part of the demonstration mentioned in the foot note. Later on I will forward such demonstration.

Be any doubt existing as to my fitness to deal with such a question, I may mention that I was formerly a member of the London Society of Compositors; occupied a frame for some years on the *Sydney Morning Herald* (which is considered by our craft the best office south of the line); and have for four years past been employed as above, in which office I am honored as father of the chapel of the *Town and County Journal*, a leading Australian sixpenny illustrated paper.

Yours fraternally,

P. WOOD.

#### PRECIS OF THE A B C CORRECTING SYSTEM.

CORRECTIONS: 12S. PER 1,000 ENS.\*

FOR EACH SEPARATE CORRECTION..... Charge  
Under A...1 En  
Under B...2 Ens  
Under C...3 Ens  
Under D...4 Ens  
Under E...8 Ens

Namely: A  
FOR EACH

1. 1-mark or maiden take (to House), 1 en (a).
2. Separate literal touched, 1 en (b).
3. Complete line of reading matter touched, 1 en.
4. 1 to 3 letters touched in the 1 correction, 1 en.

B

1. To 10 letters touched in the 1 correction, 2 ens.
2. Line overrun, inc. cors., 2 ens (lines made or set as D1) (c)

\* The price in pence (namely, 12d per 1,000) for composition; the price in shillings for corrections.

3. Indention or spacing altered, each line, inc. cors., 2 ens (d)
4. Line broken or leaded out, inc. cors., 2 ens (as racing 1, 2, 3)

C

1. To 20 letters touched or half line set, 3 ens (over, as D1) (see B4)
2. Half or third measure, etc., lines set, 3 ens (dele'd, as A3)
3. Rearrangement of cols. in ditto, each table, 3 ens.
4. Alteration rule, white, brace (each 3 or portion of 3) 3 ens.

D

1. Line set, 4 ens (depth, see D3) (e)
2. Line hairspaced, including cors., 4 ens.
3. Ads. reduced or extended, 4 ens each line-depth s. col.
4. Maximum charge in or for any s. col. line touched, 4 ens.

E

1. Line table set or made, 8 ens (alteration rules, see C4)
2. Line double column set, 8 ens (depth, see D3)
3. No-slugged take, find'g owner and branding take, 8 ens.
4. Anything unprovided for: A fair equivalent.

#### EXPLANATORY, DEFINING MEANINGS.

- (a) A 1-en mark, not a mark counting 2 ens.
  - (b) Touched: Treated, dele'd, transposed, inserted, turned, alphabetized (ranged, as B3). A word treated or altered includes all the letters of that word.
  - (c) Thins or 4 thicks must be used to avoid an overrun. Five lines is the maximum overrunning allowance for one correction. House marks in a comp's overrun counts as usual, or vice versa.
  - (d) Poetry, bad make evens, etc.; if overrun, as such.
  - (e) Including 3-em rules, half-doubles, singles, etc., inserted; otherwise treated as A3.
- Fancy or italic lines or corrections, accents, 2-line letters, cors. in table of 8 cols. with rules in: Double above rates. Sorts picked for, 4 ens each pick extra.
- Slugs are included or allowed for in above rates.
- The wording is very clear: "Each SEPARATE correction."
- Summarized.—The compositor's charges for each correction he makes are graded by A B C, 2 for each line overrun, and 4 for each line set.

#### THE CAST-UP.

##### ENS OF CORRECTION AND THEIR VALUE.

Ens	d	Ens	d	Ens	d	Ens	d	Ens	d	Ens	s	d
1	1	20	3	39	6	58	8	77	11	96	1	2
2	1	21	3	40	6	59	8	78	11	97	1	2
3	1	22	3	41	6	60	9	79	11	98	1	2
4	1	23	3	42	6	61	9	80	12	99	1	2
5	1	24	3	43	6	62	9	81	12	100	1	2
6	1	25	4	44	6	63	9	82	12	200	2	5
7	1	26	4	45	6	64	9	83	12	300	3	7
8	1	27	4	46	7	65	9	84	12	400	4	10
9	1	28	4	47	7	66	10	85	12	500	6	0
10	1	29	4	48	7	67	10	86	12	600	7	2
11	2	30	4	49	7	68	10	87	13	700	8	5
12	2	31	4	50	7	69	10	88	13	800	9	7
13	2	32	5	51	7	70	10	89	13	900	10	10
14	2	33	5	52	7	71	10	90	13	1000	12	0
15	2	34	5	53	8	72	10	91	13	2000	24	0
16	2	35	5	54	8	73	11	92	13	3000	36	0
17	2	36	5	55	8	74	11	93	13	4000	48	0
18	3	37	5	56	8	75	11	94	14	5000	60	0
19	3	38	5	57	8	76	11	95	14	6000	72	0

Scaled to even pence.

#### THE CAST-UP.

##### ENS OF READING AND THEIR VALUE.\*

1000	Ens	s	d	1000	Ens	s	d	1000	Ens	s	d	1000	Ens	s	d	1000	Ens	s	d
1	0	2		21	2	8		41	5	2		61	7	8		81	10	2	
2	0	3		22	2	9		42	5	3		62	7	9		82	10	3	
3	0	5		23	2	11		43	5	5		63	7	11		83	10	5	
4	0	6		24	3	0		44	5	6		64	8	0		84	10	6	
5	0	8		25	3	2		45	5	8		65	8	2		85	10	8	
6	0	9		26	3	3		46	5	9		66	8	3		86	10	9	
7	0	11		27	3	5		47	5	11		67	8	5		87	10	11	
8	1	0		28	3	6		48	5	0		68	8	6		88	11	0	
9	1	2		29	3	8		49	5	2		69	8	8		89	11	2	
10	1	3		30	3	9		50	5	3		70	8	9		90	11	3	
11	1	5		31	3	11		51	5	5		71	8	11		91	11	5	
12	1	6		32	4	0		52	5	6		72	9	0		92	11	6	
13	1	8		33	4	2		53	5	8		73	9	2		93	11	8	
14	1	9		34	4	3		54	5	9		74	9	3		94	11	9	
15	1	11		35	4	5		55	5	11		75	9	5		95	11	11	
16	2	0		36	4	6		56	5	0		76	9	6		96	12	0	
17	2	2		37	4	8		57	5	2		77	9	8		97	12	2	
18	2	3		38	4	9		58	5	3		78	9	9		98	12	3	
19	2	5		39	4	11		59	5	5		79	9	11		99	12	5	
20	2	6		40	5	0		60	5	6		80	10	0		100	12	6	

\* Scaled at 1½d per 1,000 ens (even pence).

### THE INTERNATIONAL TYPOGRAPHICAL UNION AND PRESIDENT PRESCOTT.

To the Editor:

NEW YORK, August 30, 1894.

Among labor organizations in these days of industrial unrest and commercial depression, the International Typographical Union, in membership, discipline, general excellence of administration, in the comparative prosperity of its members and peace with employers, occupies an enviable position. To

President William B. Prescott, more than to any other man, is the prosperity of the international body to be attributed.

It is a safe assertion to make that, beginning with three years ago, the printing industry of this country entered upon an evolutionary era. Not alone in the composing room—whence we derive the majority of our membership—but in the electro, stereo, press and bindery departments as well. The introduction of improved machinery created conditions unknown previously, and imperatively demanded careful yet positive progress in the direction of pure trades-union economy: Maintenance of wages, curtailment of hours of labor, and increase of membership.

Upon his election to the presidency at Boston, in 1891, Mr. Prescott realized that with a considerable number of printers unorganized the cause would lag, and immediately met the matter by issuing literature addressed to unorganized printers, and with the help of regular and deputy organizers under his direction, in one year increased the membership from 23,000 to over 32,000 in good standing. The same course was continued in 1893-4, and while paying per capita tax to the American Federation of Labor—by its last statement, on 37,500—it is probable that there are nearly 40,000 working cards in operation in the jurisdiction of the International Typographical Union. With the unfavorable trade conditions since 1891 in opposition, Mr. Prescott has nearly doubled the membership and increased the revenue from this one direction by over \$5,000 per year, at an expense of certainly not more than \$250 annually, mostly for printing. Today the quality of literature in favor of organization issued from Indianapolis is better than that of any other labor union in the world.

It will be remembered by all who follow union matters that in August, 1890, a controversy occurred in New York city between Typographical Union No. 6 and Typographia No. 7, a German union, in a question of jurisdiction. The result was that No. 7 sent delegates to Boston and a joint committee from the International Typographical Union and International Typographia was appointed to arrange an amalgamation. Though only 1,500 in membership throughout the country, the Typographia is one of the strongest trades unions in America, and controls almost all German composing rooms. Through President Prescott's endeavors the Typographia is now a part of the International Typographical Union.

Prior to 1891 an unbusinesslike custom prevailed of sending spasmodic reports, untrustworthy statements, and unreliable returns from subordinate unions. These methods were harmful to the organization both in discipline and finances. Mr. Prescott, with the valuable aid of ex-Secretary McClevey, devised and issued uniform supplies of all kinds necessary for local unions, such as blank reports, working cards, statements, books, etc., far more cheaply than separate unions could provide them. Thus not only instituting a much-needed reform, but also further increasing the revenue—last year alone to the amount of \$3,461.07.

Important as an organizing factor, but of immense value in promoting trades-union *esprit de corps*, not only of our own members but of other trades, little need be said here of the International Typographical Union label, which was really introduced by the president in 1892. Previous to the Chicago convention any union might issue the label to a "mixed" office—that is, one employing union compositors and nonunion pressmen, or *vice versa*. President Prescott saw the evil of such a practice and on his advice a new and uniform label was adopted and placed in the trust of Allied Trades' Councils for distribution in cities and towns where more than one union existed. Now the International Typographical Union label is to be found in nearly every *bona fide* union office in the country. It also furnishes a handsome item in our revenue receipts.

Mr. Prescott was a member of the Committee on Laws at the Boston session, and introduced the Burial Fund Law, perhaps the wisest measure ever adopted by the International Typographical Union. Since becoming president he has

watched over it with a keen solicitude, and through his advice at Philadelphia it was saved from failure by increasing its percentage of the International Typographical Union's income; now it is not only self-sustaining but has a respectable surplus, which in due course can be applied toward increasing the death benefit. In connection with the Burial Fund, after the fact of the law itself, perhaps the best decision ever made in the interest of the International Typographical Union was that to be entitled to benefits a member must not only be in good standing, *but his union as well*. This ruling of President Prescott, in the face of a howl from shortsighted and careless printers, has made even them his warm friends. Previous to that decision printers were generally content to pay their dues, etc., giving little attention to the performance of their officers' duties. The consequence of that heedlessness was that a large average number of unions were almost constantly in arrears to the International Typographical Union, which is not now the case.

Regarding typographical short-day movements during his administration, the course pursued by President Prescott has been eminently proper. As is well known, International Typographical Union law binds its officials so tightly that but little freedom is left them. Himself in favor of short hours, our president has done everything in his power to further that end, though always with the whole International Typographical Union's interests prominently before him. Under his direction, committees of the best qualified men in our ranks have attempted to negotiate with employers, with the results known to everybody. Did he not lead at Pittsburgh the best fight ever made by union printers in this country? Everyone knows how that victory was won and how it was lost. An instance of his thoughtfulness and care will suffice to show how wisely he has guarded our affairs: It will be remembered that the Boston session ordered a committee to confer with the Typothetæ in 1891, at Cincinnati, and a nine-hour workday proposition to be submitted to popular vote afterward. The committee was snubbed, and that ended *it*. Just before the vote was taken, a decision was asked as to the number of votes necessary to affirm. President Prescott answered "three-fourths." Denunciation of this decision was loud from some quarters, but the result of the vote justified his position. Barely two-thirds of the membership voted on the proposition, and of that number a scant majority in the affirmative, thus showing that in a matter involving the whole body a decision other than the one made would really leave the deciding power in the hands of a trifle over one-third of the entire membership! The conclusion drawn from Mr. Prescott's decision is that, in favor of the principle himself, yet aware of the feeling throughout the trade, he was not willing to take chances on a gigantic, and, perhaps, disastrous strike, unless decided by at least a majority of the entire membership.

It was President Prescott who first discovered the shaky and insecure hold we had upon the Childs-Drexel Home, and its poor structural condition. It was he, also, who by his thorough knowledge of the Home's affairs, directed the attorneys in their efforts to secure us legally in the premises, and by his sound judgment placed that institution in a position not only of good, sound government, but also as a blessing to those of the craft needing its shelter.

Though the constitution favors arbitration, there are no rules laid down for such matters, and in several instances where adjustments of differences have been sought in this direction dissatisfaction has resulted. Although not empowered to act as arbitrator, President Prescott has been repeatedly solicited by both parties in interest to fill that position, an honor never before accorded the head of a great labor union! In every instance his decision has been respected and lived up to.

Ever since the latter part of 1889 and the session of 1890, our relations with the pressmen have been a burning question, though there does not appear to have been any determined effort on the part of the officials to bring about a settlement,



and the craft at large did not seem inclined to handle the seceders without gloves. Mr. Prescott's first official act was to sign a warrant for money to defray the expenses of a committee to Detroit, where the seceders were holding their convention. This well-meant effort to bring about a peace proved abortive. Nothing was done at the Philadelphia session; but at Chicago, the President, evidently thinking that after the lapse of two years a change had come over the dream of the seceders, supported the appointment of a committee to visit their convention in Cincinnati. This also was fruitless, and things remained in a quiescent state so far as the pressmen were concerned until what is now known as the Akron difficulty arose, when attention was again drawn to the deplorable state of affairs existing in this branch of the business. There can be only one motive which prompted President Prescott to take the aggressive and unusual stand he did in this instance—he endeavored to do his duty as he saw it; and it is generally conceded that his

of St. Louis, was his competitor for presidential honors at Philadelphia, and a foeman worthy of battle. When the office of Secretary-Treasurer became vacant through the resignation of Mr. McClevey, Mr. Prescott was an advocate of Mr. Wines for the position, knowing his competency to fulfill the responsible and arduous duties, and his ability to fully satisfy the searching scrutiny of the Guaranty and Indemnity Company before obtaining its bond.

A short sketch of Mr. Prescott's career will not be amiss, if for no other purpose than to show union printers who have placed him in high position that their selection was well-judged in choosing for their chief executive one so well qualified in principle, ability and honesty. He was born in Thornhill, Ontario, December 28, 1864, and in 1876, after the death of his father, began at the age of thirteen years his apprenticeship in the office of the *Presbyterian* in Toronto. Deprived of regular schooling, he literally educated himself in his spare



OLD MILL DAM, NEAR PATERSON, NEW JERSEY.

Photo by Vernon Royle.

action in the Ohio town had much to do with securing the appointment of a conference committee at the Toronto session of the International Printing Pressmen's Union. In a recent issue of the *Typographical Journal* it was observed that Mr. Prescott, undaunted by the failures of the past, instructed the International Typographical Union's representative in Canada to go before that convention and urge again the propositions which were refused in Cincinnati. It is sincerely to be hoped that this last effort will be successful in removing the causes of past disagreements in this branch, for the most superficial glance into the future clearly shows that this is no time for internecine quarrels and bickerings. Printers must get together as they never have before, or else they will fall an ununited sacrifice in a contemptible struggle, and if through the instrumentality of President Prescott this source of weakness is removed, the craft will be amply repaid for any honors or emoluments it has conferred upon him.

Let me cite one example of the broad-minded unionism of President Prescott. It will be remembered that A. G. Wines,

moments, and how well he succeeded can be attested by his published addresses and official documents. At the close of his indenture of apprenticeship in 1883 he was initiated in Typographical Union No. 91, and in less than a year became one of its foremost members. In 1884 he became a member of the board of relief, was its chairman in 1885, and remained so until 1888, when he was elected recording secretary. In 1889 he was elected president unanimously, and the manner in which he fulfilled his duties may be best judged when it is known that he was honored with the office three times in succession, the third time also unanimously. He was the youngest and best president in Toronto union's sixty-four years' existence, and in so progressive a body the honor is appreciable in the highest degree. In 1890 (the Atlanta session) he enjoyed the distinction of being the youngest member ever sent by No. 91 to the International Typographical Union, and unanimously at that. He served on the committee on laws that year, and so well did he perform his duties that careful, conservative President Plank again appointed him on the same committee the



following year, when No. 91 again sent him as its delegate. At Atlanta he was elected by the convention chairman of the committee on reorganization, whose report received such hearty indorsement at Boston, and in which he inaugurated the Burial Fund. Mr. Prescott joined, in 1884, L. A. No. 2305, Knights of Labor, of which he became financial secretary and delegate to the Toronto Trades and Labor Council, of which he was a representative before the Canadian Parliament. He was also a member of the Toronto Single Tax Club and of the Young Men's Liberal Club. By virtue of his International Typographical Union presidency Mr. Prescott is a delegate to the American Federation of Labor, and so highly are his services and worth appreciated by that body that at its last annual session he was compelled to give good reasons why he should not become its president.

Through all the agitation and disquiet in labor circles, through all the demands for reform legislation—state and national—of every kind, there is one movement which is causing the corporations interested deeper concern and engaging the serious thoughts of politicians more than all else of its kind, that is the agitation anent the government ownership of the telegraph system. Mr. Prescott is heart and soul with the movement; and the committee of printers whose herculean efforts are making the question felt despite the policy of silence pursued by the press, owes much of its best advice to him. It is the earnest hope and sincere wish of all union printers that William B. Prescott may be the instrument of its accomplishment.

WILLIAM FERGUSON.

Written for THE INLAND PRINTER.

#### A DREAM.

BY ARTHUR K. TAYLOR.

THE printer slept.

And as he slept he dreamed.

He was in a strange office in a strange land. And there was much that was new to be seen, and the more he saw the more he was convinced that he was either in heaven or that he had awakened to his second life on earth at a date long after his first existence.

He started upon a tour of investigation. First he went to the pressroom and there made the discovery that he was the first compositor that had ever invaded that sacred domain. No error had ever been discovered on the press and the cuts were always type high; nor had any brass rule ever failed to meet on the corner by previous arrangement. "But surely," he protested, "you must unlock the forms and plane them down on the bed of the press!" Then he was told in a tone of pity that of a truth he was a stranger in the land, for such had not been done within the memory of the oldest workman. True, there was a legend that at some remote period a quoin key had been seen in the pressroom; but as no one knew how to use it, it had in some way disappeared, and it was generally supposed that it had been appropriated by the devil and sold for old iron. The devil still had his old instincts. Then the men in the pressroom gathered around him, it being the noon hour, and they told the printer of another age many things at which he never ceased to marvel. How, about a decade before that time, a form was once sent from the composing room and was on its way to the pressroom, when the foreman of the composing room had a premonition of impending evil—something was surely wrong. He rushed out and overtook the form before it reached the pressroom, and in an instant made the sickening discovery that the form was *laid wrong*. He staggered like a dazed man. He went to the composing room and found the man who laid the doomed pages. In a few painful words he was accused of the awful deed. The man was for a moment like one paralyzed, then with a sudden dash he gained the door and had never more been seen in that town. He did not stop to draw his wages nor even to pay a man who worked in the next alley \$1.50 which he had borrowed. That he came

to no good end was implied by the report that someone claimed to have seen him in a distant land, and that his conscience had become so deadened to all that was good that he had degenerated into an ink agent.

More was told him, how an errand boy was once sent on an errand and how he returned the same day, in evident good health. This proved too much for the man of the by-gone age—he had swooned.

When he came to and felt strong enough to stand some more surprises, to which he seemed subject, he gave his attention to the composing room. Of course, no straight matter was set by hand; that was all machine work. He noticed that near the center of the room, in a glass case, was a small form locked in a chase. The stand on which the case rested was heavily draped in black, and above the case, on a card, was the following inscription: "The form in the case below was locked up by John A. Watson, on May 26, 20—. When, upon lifting it, he discovered that a certain line did not lift (not being properly justified), he did take a piece of wood and sharpening it at the end did drive it between a letter and a space in the said line. Sympathizing friends removed him to an asylum at once. It was decided that the form be preserved so that all who should see it might heed its awful lesson." Upon asking why the man was removed to an asylum he was told that all crime was deemed a disease of the mind and was as such treated.

Among other most interesting things he was told that people still retained the ancient characteristic of occasionally wanting a job set in exactly the same style of type in which it was previously set. "Then, I suppose," said the ancient one, "you have many fonts of type that are practically useless except for the occasional orders of such customers."

"No, all our type is in general use."

"You order sorts, then?"

"No."

"You have to borrow?"

"Nary."

"How under the sun, then," bracing himself mentally to withstand another great shock, "do you ever satisfy such a customer without having the work done where it was originally produced?"

"That's easy enough," was replied, "we have a sort of organization among all the offices, and each office sends to an office that is mutually agreed upon, a list of the fonts of type it contains. Each office also informs this central office, or exchange as we shall call it, of any additions that are made to it in the way of type. Now, when a man wants sorts or a particular line of type, he simply writes out an order for it and sends it to the 'type exchange.' At the exchange a man takes the order, looks over his lists of type until he finds what is wanted, and sends a distinct and separate order to the office which has the type which is wanted. The object in making out a new order is to prevent those who send type to the exchange knowing who are to be the users of it. At the exchange proofs are taken before and after it is used, and the type is carefully examined for broken letters or any other way in which it might be damaged. For the use of the type the office ordering it pays the exchange a certain per cent of its cost, together with any charge for composition, if a compositor has to be sent for it; or any charge for damage, broken letters, or length of time delayed more than necessary. The exchange keeps a book in which each office is charged for type borrowed and credited with type loaned. Accounts are settled quarterly. The office acting as exchange receives for its remuneration a set per cent of the charges made, which is deducted from the money received from the offices owing the exchange. An office failing to remit amounts due the exchange are refused the privileges of the organization."

When this last dose of information was being safely housed the ancient printer was gradually sinking into a stupor. A kind-hearted person with most laudable intention dampened a *clean* towel and bathed his fevered brow. He revived sufficiently

to inquire feebly where the towel came from, and when he was told that it was one that was owned by the office, he was thereupon seized with most severe spasms.

He awoke.

And with his awakening he remembered that he was out of sorts, and that the only other office in town that had the same letter was one with which he was not on good terms. He was driven to ordering the sorts from the foundry, and when he received them and sent out the proof of the job, alas! the man who had ordered the work was dead, and the firm's name had changed.

#### THE VALUE OF THE CORRESPONDENT.

BY R. C. P.

WIDE-AWAKE publishers realize the value of the correspondent to their papers, but there are many who do not sufficiently consider how important an adjunct to a good live, paying local newspaper the department of correspondence is. Of course, I am referring to what is known as news correspondence, not that department so frequently headed "Letters from the People."

There are two ways of using this correspondence. One is to put the news and notes from each town under its own heading, the usual way being to put the matter in the shape of paragraphs, long or short, as the case may warrant. This is the easiest way undoubtedly. Another method is to group the different classes of news under separate headings, as for instance, "Personal," "Society Notes," "Coming Events," etc. The latter system necessitates a considerable amount of work. Some publishers think that the paper is more thoroughly read by this method. Probably all will agree that the local paper can be made more newsy in its appearance in this way. Again, in favor of the other plan is urged the readiness with which subscribers can pick out the matter relating to the locality of most interest to them. For myself I prefer the system of grouping under separate headings, and then arranging all the news of the county in separate departments.

Whatever course is pursued, however, the correspondence must be had, and these co-workers on "the staff" must be constantly looked after to get the best results. In the first place, I would suggest that they be paid in cash for their work—no matter if it be only a trifle monthly, let it be cash, and better results will I believe be attained than in any other way. On an ordinary size column—say of a six-column quarto, very fair correspondents could be secured in the smaller towns for 75 cents per column—in the larger towns it might be necessary to pay \$1 or even \$1.50 a column. The matter ordinarily would be set in solid brevier, and three columns a week would cover the neighboring towns and villages pretty well. Of course the paper should furnish stationery and stamps, but this is a comparatively small item.

Now, care should be taken in securing these correspondents. In the larger towns I believe it is a plan worth considering to get hold of someone employed in the local newspaper office. There are two good reasons for this—one that he or she is liable to be in possession of the latest news, and second, that they will have the proper idea of preparing the copy. This suggestion is open to certain objections, which may or may not be considered worthy. In the smaller towns, the acting postmaster, school teacher, or the newly established doctor or lawyer might be enlisted. Always be sure of one thing, however, and that is, that your correspondents have a good reputation for telling the truth, and also let them understand that there is nothing of secrecy about their position. This operates against the satisfying of any private grudge at the paper's expense and is likely to prevent any desire to be "funny."

The correspondents having been secured, give each one printed instructions, which any publisher can formulate for himself. Furnish them envelopes with the printed address of the paper, and instruct them to supplement with postals their

regular letter, or if they can, to telephone any important items. See that each week the correspondent's account is made up promptly and try to pay promptly. So much for the literary end of the work.

The secondary value of correspondents lies in the fact that each may be made solicitor for the paper. Let them work for subscriptions and advertisements both. Allow them a few papers per week each to use as samples, and see that they use them. They can profitably use circulars or cards also in conjunction with these sample copies. Of course, they will have to have a small commission on each subscription and each advertisement. Let them understand that the position is dependent more or less upon their hustling abilities in the business department. Where the correspondent has shown himself faithful and reliable it will probably be well to give him the benefit of printing his name in the proper place, say at the head of the local columns, stating that he is representative for such and such places. Also furnish him address cards, with his name and the name of the paper. All these tend to strengthen his position and the paper's.

Unquestionably it will be slow work to get this department in proper shape, but once done it will be a great help to the news and business departments of the paper, and besides these what is there in a country paper of any greater importance?



Written for THE INLAND PRINTER.

#### HEREDITARY INSTINCTS.

BY L. A.

Tom Tytle was a careful print,  
Whose works were justified;  
He always carefully threw in  
Whatever lines he pied.

Hereditary gifts were his,  
And were his children's right;  
Whatever pie was left around  
They put it out of sight.





THE DAYS OF CHIVALRY.

Half-tone engraving by  
THE F. A. RINGLER COMPANY,  
26 Park Place,  
New York.  
Duplicate plates for sale.

See advertisement elsewhere.



## NEWSPAPER ARTISTS—J. T. McCUTCHEON.

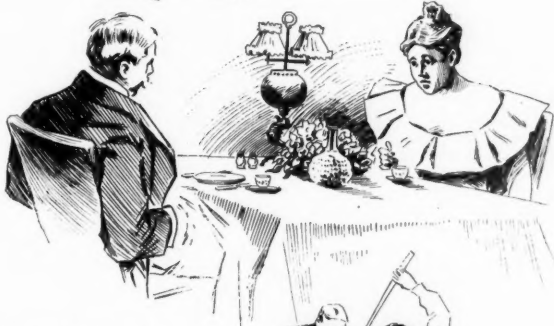
IT is given to few artists to make such rapid progress in their profession as has been made by the subject of our present sketch, Mr. John Tinney McCutcheon. Born in La Fayette, Indiana, in 1870, Mr. McCutcheon entered Purdue University in 1884, where he received his first training in art, and did more or less work on college publications. Graduating in 1889, he came to Chicago in October, and went to work at once on the morning edition of the Chicago News (now the *Record*), with which paper he has been ever since engaged, with the exception of nine months on the evening edition.



J. T. McCUTCHEON.

When Mr. C. A. Higgins, of the Atchison, Topeka & Santa Fé Railway, undertook the preparation of his entertaining little book, "To California and Back," Mr. McCutcheon was engaged, during a holiday, to make a number of sketches of picturesque views and points of interest along the route of the railway, to accompany Mr. Higgins' description, and this work he accomplished to the entire satisfaction of the author and the other officials of the road.

From the date of the dedication ceremonies of the World's Fair until its close Mr. McCutcheon, besides his work for his own paper, contributed a large number of sketches



to the columns of the New York *Herald*, Boston *Globe* and San Francisco *Chronicle*, and the experience gained in this work fitted him admirably to undertake the pictorial part of the report on the opening of the Midwinter Fair in San Francisco for the *Record* in January of the present year. Mr. McCutcheon has also made many fair contributions to various comic weeklies, and to Messrs. Burnham & Millet's "Book of the Builders."

Readers of the *Record* who have been entertained and amused by Mr. George Adé's "Stories of the Streets and of the Town," which have come to be a recognized feature of the



*Record*, have learned to expect something equally good and sprightly from the pen of Mr. McCutcheon, and in this they have not been disappointed.

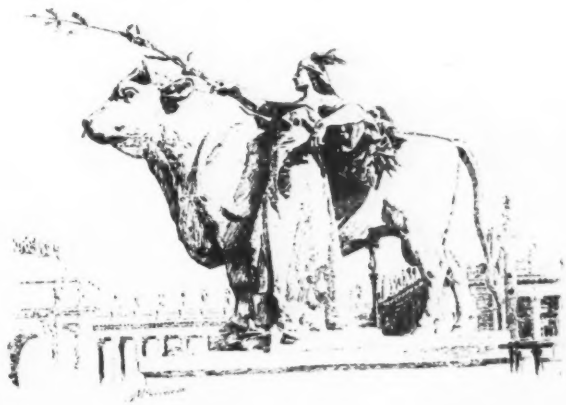
The writer has heard Mr. McCutcheon's brother artists on other Chicago papers comment on the character of his work repeatedly, and always in a complimentary way. One of the brightest of the whole series of these papers, perhaps, and it may surprise the artist to have us say so, is that in the *Record* of June 21. As reproduced in the paper the figures are very diminutive, but in their life-like poses, and in the character of the drawing, Mr. McCutcheon has shown great cleverness, and a distinct advance over his earlier work in the same line, good as that was.

The average reader of the daily papers who gives a passing glance to their pictorial features, rarely gives more than a passing thought to the work of the artist, or what it means to him in nervous energy and alertness to take advantage of a humorous or dramatic situation. One does not marvel so much at the quantity of work turned out every day by a single artist as at the quality of it.

## EIGHTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ.

PHILADELPHIA will appropriately be honored this year by the assembling there of the eighth annual convention of the United Typothetæ of North America, which convenes at the Hotel Metropole, Broad and Locust streets, on Tuesday, September 18, holding sessions on the three following days. The delegates who are to represent the District of Columbia hope to have the convention of next year held in Washington. As the Typothetæ is an organization composed of the master printers and publishers of the United States and Canada, no more fitting place could have been chosen than the "Cradle of Liberty" for the holding of the eighth, and what the members anticipate will be the greatest convention of the order.

With a single exception, the first printing press used on the American continent was put in operation in Philadelphia, and from Germantown, then a suburb of the Quaker City, the first edition of the Holy Bible printed in America was sent on its mission. In Philadelphia the oldest daily newspaper in America is still in active existence, and there the oldest typefoundry in America continues in successful operation. The Philadelphia branch of the Typothetæ point with pride to the fact that the immortal Benjamin Franklin acquired his fame in Philadelphia, and that in that city the Philadelphia Library, the first public library in the country, and the American Philosophical Society, the oldest American institution devoted to science, are located, and both of



which owe their existence to Franklin's efforts. John R. McFetridge, the executive head of the organization, who has so ably fulfilled his duties since his election in last September, has been indefatigable in his efforts to make this the grandest assembling of the organization yet held. The



TAKING A STATUE TO THE AGRICULTURAL BUILDING THROUGH A SNOWSTORM.—MC CUTCHEON.

result will, no doubt, overtop all previous meetings, and greatly add to the reputation of Philadelphia as the home of hospitality as well as the "City of Brotherly Love." Besides being the place of holding the daily sessions, the Hotel Metropole will be the headquarters of the organization during the convention.

The Typothetæ of Philadelphia, at the last regular monthly meeting, completed arrangements for the entertainment of the delegates. The programme of pleasure, as arranged, will consist of a coach ride to Indian Rock, on the romantic Wissahickon, where the party will lunch; a trip to the famous seaside resort, Atlantic City, New Jersey, a special train carrying the excursionists down in the morning and bringing them back after dinner, and a banquet to the delegates. At the same time that the members are dining a separate banquet will be given



MARINE CAFÉ AND FISHERIES TOWERS FROM ACROSS LAGOON.—MC CUTCHEON.

also to the ladies accompanying them. A number of theater parties will be given. Over \$4,000 of the money subscribed toward the entertainment of visiting delegates has been collected, and is now in the hands of the committee. It is expected that four hundred representatives, and their wives, daughters and sweethearts will be in attendance.

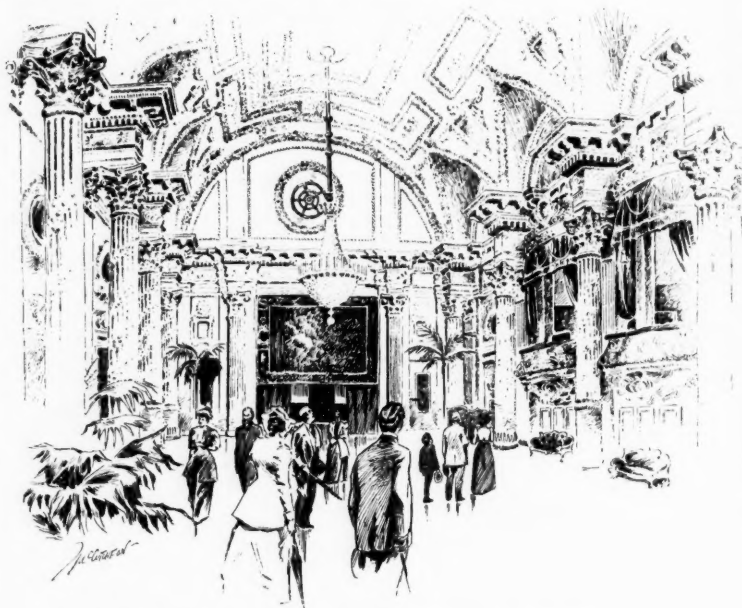
JONES—Old man Bonds is coming to the conclusion that a nobleman for a son-in-law is an expensive luxury.

BROWN—Yes. He told Smith the other day that he had about decided the money he paid for his daughter's dowry was only a "payment on a count."

#### LESSON ON COLOR PRINTING.

FOR color or tint blocks, the writer prefers boxwood to anything else. For labels, show cards, etc., stereotype metal answers the purpose just as well; but for fine work, in which delicate tints are used, boxwood is certainly the best. The stereotype metal is sure to have a bad effect on some tints, making them duller than when printed from boxwood. You have to be more careful with the wood than the metal, to prevent it from shrinking, warping, or swelling, either of which would cause the block to be out of register.

To make transfers for a job in several colors, you first put a very thin coat of Chinese or flake white on the surface of the blocks, then take the number of impressions desired upon pieces of smooth, thin bristol board, using a good black ink. Before printing the transfer cards, you must take an impression upon the tympan, so that the cards will set off on the back when being printed. Then, take the block for the first



BANQUET HALL, NEW YORK STATE BUILDING.—MC CUTCHEON.

color, and fasten one of the blocks upon it face down, with small drawing tacks. Be sure to stick the tacks in those parts of the wood which will be cut away. Then take a bone burnisher, or the handle of a toothbrush, and rub hard upon those parts of the job which are intended for that particular color.

If you are careful you can make a transfer which will be almost as sharp as the original print; and besides, it will be absolutely accurate.

After the blocks are engraved, rub their faces thoroughly with a soft cloth saturated with boiled linseed oil, then wipe



CHARACTER SKETCHES.—MC CUTCHEON.



them dry and they are ready for use. After the printing is done, the blocks ought to be wrapped in dry paper and placed on edge upon a shelf in a dry place.

During the last five years the writer has received many hundreds of specimens of color printing, from every civilized country on the globe, and it is safe to say that, while many of them were beautifully printed, the register of the colors, in nine out of ten, was bad. In some cases, it was evidently due to the blocks being badly cut—possibly the transfers were bad; in other cases it was due to a lack of knowledge of the proper way to commence the printing of a job in colors.

The simplest method for obtaining perfect register in a job in colors is as follows:

Make the form ready, and set the guides very carefully, then print forty or fifty register sheets or cards, and be sure that every one is down to the guides before printing. It is best to print the cards or sheets with a gray ink. It is of the utmost importance that they should be fed to the guides absolutely accurate. You can then register each color in its proper place, with a certainty of getting a perfectly registered job, if the pressman knows his business.

Among the samples referred to above were many from Germany, among which were some of the most harmonious combinations of delicate tints the writer has ever seen, but the beauty of many of them was marred by bad register and a lack of proper attention to detail in presswork.—*Earhart.*

#### COMPOSING-ROOM FOREMEN OF THE NEW YORK MORNING PAPERS.

OF the careers of the men who have charge of the composing rooms of the New York morning papers, there is none which presents a greater diversity of experience than does that of John G. Watkins, of the *Sun*. His early



J. J. MURPHY,  
President T. U. No. 6.

days were passed upon a farm at Whitehall, New York, where his family had moved soon after his birth, in West Haven, Vermont, October 31, 1823. His apprenticeship at the printing business began at the age of eighteen, in the office of the *Whitehall Chronicle*, and at its close he engaged in the publication of the *Whitehall Democrat*, at that time a zealous supporter of James K. Polk for President. After a year or two of newspaper publishing, Mr. Watkins sold his interest to his partner, and went to Troy, where he worked as a compositor until 1851. When Henry J. Raymond began the publication of the *Times* Mr. Watkins received an offer to come to New York and "hold down" a "frame." After two months at the case he was promoted to the proofroom, where he remained two years. At the end of that time ill health compelled him to resign, and he returned to Whitehall and engaged in farming. He regained his health and went back to risk it again in the printing business. He bought the *Whitehall Sentinel*, published it for two years, and then returned to the New York *Times*, where, after a short time at his old position, he was made night foreman, and officiated in that position for seven or eight years. When the present administration of the *Sun* was inaugurated, Mr. Watkins was selected to take charge of the composing room. After eleven years in this position he again tried farming, this time in Iowa, where he remained several years, two of which he served as treasurer of the county in which he resided. After a



J. G. WATKINS.

few more years of newspaper publishing he again returned to New York, this time to fill the position of night foreman of the *Sun*, left vacant by the death of Mr. S. E. Hale, and held it until about eighteen months ago, when the ill health of Mr. Bodwell, at that time general foreman, compelled him to resign, and Mr. Watkins was chosen to succeed him, a position he has since retained.

Mannis J. Geary, of the *Herald*, is a veteran of the war of the rebellion, having enlisted at the outbreak and serving until the close. He attained the rank of captain, and is at present a member of Horace Greeley Post, 577, G. A. R. When "Jack" Henderson was foreman of the composing room of the *Herald* Mr. Geary was his assistant, and on the promotion of Mr. Henderson to the night editorship he succeeded him as foreman. His administration is characterized by marked ability, and in carrying out the unpleasant duty of reducing the force, made necessary by the advent of machines, he has added to his popularity by his just discrimination. Mr. Geary is an ex-president of Typographical Union No. 6, and he represented that body at the Kansas City convention of the International Typographical Union. The esteem in which he



MANNIS J. GEARY.

is held by those over whom he presides is attested in the possession of a handsome silver service presented to him by the *Herald* chapel.



F. E. MILHOLLAND.

Frederick E. Milholland, of the *Tribune*, entered the printing business at the early age of twelve years, in the office of the late Joel Munsell, of Albany, New York. Here was instilled into his mind the motto: "Work once well done is twice done." It has in more instances than one crowned his efforts with success. He appreciates the services of rapid, first-class operators and rewards them accordingly. Mr. Milholland believes that at no distant day there will come improvements in typesetting machinery that will still further revolutionize the methods of "the art preservative." It was mainly through his efforts that a settlement of the differences between the *Tribune* and "No. 6" was brought about. In 1892 he was offered the day foremanship and a year later succeeded W. J. Brennan as foreman. Under his systematic management the *Tribune* has one of the best arranged composing rooms in New York city.

Milton D. Oviatt, of the *Journal*, was born in Norwich, New York, January 4, 1854. After receiving a common school education he entered the office of the *Telegraph*, in his native town, and in 1869 went to New Britain, Connecticut, where he worked on the *Record* for about a year and a half. After drifting around in the New England states for some time he finally went to Albany, New York, and remained there in the office of Weed, Parsons & Co. until 1874, when he again went on a tour. In 1876 he came to New York, and shortly after the *Morning Journal* began its career he was placed in charge of its composing room, a position he has ever since retained.

Joseph D. Jackson, of the *World*, was born in Glencoe, county Antrim, Ireland, April 1, 1848, and spent his youth in Canada, where he received a thorough public-school education.



MILTON D. OVIATT.



He served his apprenticeship in the office of the *Daily News*, of Kingston, and in 1867 came to New York and worked on the *Daily Graphic*, now out of existence. He spent fifteen years in the service of the *Graphic*, being at one time both news editor and foreman of the composing room combined.



JOSEPH D. JACKSON.

In 1887, Mr. Jackson became night news editor for the American Press Association, and in 1888 he went to the *Evening World* to take the foremanship left vacant by the death of Mr. John Everett. He was afterward placed in charge of the *Morning World*, and, except for a brief interval in 1891, when he held the superintendency of the mechanical departments of the *Mail and Express*, he has held that position continuously since. The foremanship of the *World* is perhaps one of the most important in the country, and it requires very considerable executive ability to fill it. Mr. Jackson has not only succeeded in filling the position to the full satisfaction of his employers, but has also the respect and esteem of the men he governs.

Henry Ragowski, of the *Recorder*, came to this country after the Franco-Prussian war, in 1871. He worked first in Albany for about a year, and after a few months' interval as part owner of the *Messenger Franco-American*, he became connected with the *World*. About four years ago he was placed in charge of the *Evening World* by Mr. Turner, the business manager, and later went with that gentleman when he purchased the *Recorder*, where he has since remained.



HENRY RAGOWSKI.

Don L. Swett, of the *Press*, was born in Maine in 1848. At the age of four he was taken by his parents to California, and at fifteen began his career as a printer in the office of the *Mountain Messenger*, at Downieville, in that state. One year later he enlisted in the Second California Cavalry, and served on the plains until the close of the war. In 1867, in company with John M. Dormer, now secretary of the state of Nevada, he began the publication, at Downieville, of a paper called the *Sierra Advocate*. In 1870 he went to San Francisco, and in 1877 came to New York. His first position of importance was the foremanship of James McWilliams & Co., in 1878. Two years later, when *Truth* was started, he was made its foreman, returning to McWilliams' in 1882. In 1887 he was assistant foreman on the *Mail and Express*, and foreman a few months later. In February, 1891, he took charge of the composing room of the *Recorder*, and the following September shifted to the proofroom of the *World*, where he remained until July, 1892, when he was offered the position he now holds on the *Press*.



D. L. SWETT.

William Donogh, of the *Times*, was born in Toronto, Canada, December 19, 1854. In 1859 his family brought him to Brooklyn, and in 1869 he entered the office of John Polhemus, in New York, as a copy-holder. After a short while he went to the office of C. S. Westcott & Co. and in 1877 to the *Times*. He served first as a sub and afterward was given a position in the proofroom, where he ultimately became foreman. In 1889 the management of the *Times* decided to make a change in the foremanship of the composing room and Mr. Donogh was

placed in charge, which position he still holds. He is a stickler for good workmanship and is rigorous in discouragement of intemperance. He is well known in Masonic circles, being past master of St. Cecile Lodge, No. 568, F. & A. M.

Henry Martin, of the *Morning Advertiser*, is the youngest of the composing-room foremen of the morning papers in New York, having been born in Guernsey, Channel Islands, October 25, 1857. He came to this country at the age of fourteen, and served his apprenticeship at Frank Leslie's. When Joseph Pulitzer came into possession of the *World*, it was a nonunion office, and Mr. Martin joining the force at the same time, it was mainly through his efforts that it came to be a union stronghold. He was the first chairman of the office, and his fellow-workmen presented him with a gold-headed cane as a token of appreciation of his efforts. He was promoted to the copy desk, and on the resignation of Mr. Jackson was made night foreman. After three or four months in this position he was asked by Colonel Cockrell to take charge of the *Morning Advertiser*, which position he now holds.



HENRY MARTIN.

#### TYPOTHETÆ CONVENTION—CHANGE OF DATE.

AN official notification of change of date of the meeting of the United Typothetæ of America has been issued to the membership as follows:

UNITED TYPOTHETÆ OF AMERICA.  
OFFICE OF THE SECRETARY,

RICHMOND, Va., July 15, 1894.

To the Secretary of the Typothetæ of —

DEAR SIR,—You are hereby notified that the Executive Committee of the United Typothetæ of America, in the exercise of the discretion conferred upon it by Article IV, Section 1 of the Constitution, has deemed it wise to change the time for holding the Eighth Annual Convention from September 11-14 to September 18-21.

The convention will accordingly be called to order at Philadelphia, Pennsylvania, at eleven A.M., September 18, 1894.

By order of the president.

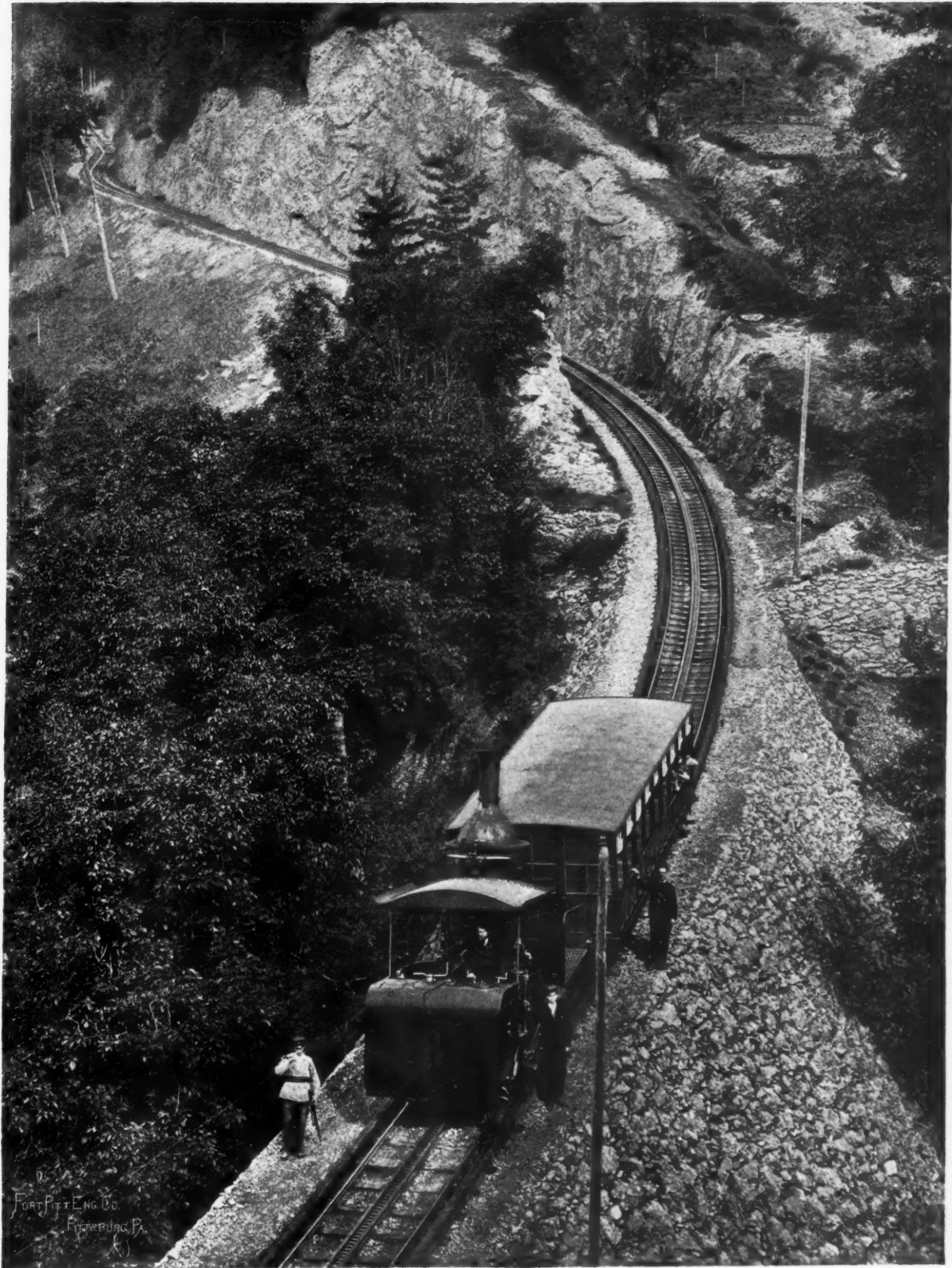
EVERETT WADDEY,  
Secretary United Typothetæ of America.

A CERTAIN engineer, employed by the government in the opening years of the present century on a survey of the great lakes, reported that there was only one spot on the shore of Lake Michigan where a city could not be built. On that very spot the business quarter of Chicago now stands.—*The Book of the Fair*.



WILLIE'S JOKE.

Photo by R. C. McLean.



THE RIGI RAILWAY.

Rack Railway up the Rigi Mountain, Switzerland. Average grade, one in four.

Half-tone engraving by  
FORT PITT ENGRAVING COMPANY,  
717 Grant street,  
Pittsburgh, Pennsylvania.

See advertisement, page 507.



Written for THE INLAND PRINTER.

## THE ROUTING MACHINE AND ITS DEVELOPMENT.

BY HEBER WELLS.

TO one who is interested in the art of printing and in the development of all the appliances and machinery which serve their part in these days in bringing that art to perfection, it must be a great satisfaction to observe the operations of a high-grade routing machine as the work of the same is under way. The easy manner in which the cutter "hums" its way through stringy wood, tough zinc, hard brass or still harder and tougher copper; the facility with which the cutter is quickly moved from point to point of the engraving; the vertical action of the machine which instantly lifts the cutter from its work, or else allows it to glide out at the will of the operator; the numerous ingenious devices for holding the work, or for starting or stopping the machine; the high degree of finish and ornament; all these are but evidences of



HEBER WELLS.

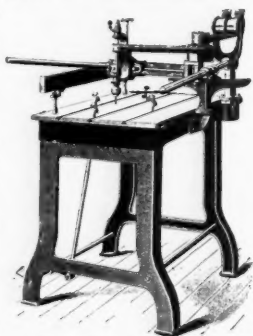
the fact that to arrive at such a degree of perfection the period of invention must have been quite remote or else the development must have been very rapid. Both of these ideas are to a great extent true. The origin of the routing machine can be traced back about sixty years, but the development of the same into the fine piece of mechanism as we now see it has been but the work of a few years—about fifteen or so. As near as can be ascertained the first routing machine made was built in the city of New York for Darius Wells, the inventor of the same, the father of the writer, who used it in making fonts of wooden poster type in which line he was the pioneer. He published a specimen book of his types in the year 1828, showing letters as large as 20 lines pica. Before resorting to the routing machine he had been obliged to cut away the white parts of the letters and the counters with gravers, gouges and chisels, in much the same manner as wood engravers in those days cut away the large white parts. This was slow and laborious work, as the wood was hard, and, being cut in section or on the end of the grain, made it all the more difficult. The designs were traced on blocks, which were fastened in a vise or clamped in the jaws of a bench, when the tools above mentioned were brought into play. The machine of Mr. Wells, though but crude, served a good purpose so far as his object as a manufacturer of wooden type was concerned, but it turned out to be an indispensable adjunct to the printer's joiner and to the preparer of blocks for the use of wood engravers.

The machine proper consisted of but few parts. Of course, there was the "fast post," upon which all depends, having its wooden pulley with an iron hub. Both bars were of round iron, about one and one-quarter inches in diameter, and at their intersection was a clevis which could be slid upon the main bar. By that means the belt was tightened. The construction of that part of the machine was very faulty, and as a result there was considerable sag of parts, and lost motion.

A piece of wire tacked to a board formed the track on which the supporting wheel on the arm rolled.

The pulleys were bored all the way through, and were slipped over the upright posts. They frequently became heated, causing serious trouble.

In those early days wooden frames were considered good enough. The engraved or marked blocks rested on a raised



UNIVERSAL ROUTER.

wooden base, where they were gripped by a very simple but effective device.

My earliest recollection of the routing machine was about the year 1845, it being used for making wood types in the factory of Wells & Webb, at Paterson, New Jersey. Although many of its working parts were crude and ill-constructed, compared with the best machines now in use, still the principal features now so familiar were prominent in the first machines. Viewed from above one would have seen, in effect, a letter T, the body of the letter being the cutter bar, worked by the left hand, and the cross line or top of the T, the radial or sweeping arm, with a wheel at the right side, which arm was controlled by the right hand. Imagine the T centered at the extreme left of the cross line, and the machine sweeping around that "fast post," and then observe the action of any radial action machine of these times, and it will be apparent that I was correct in my statement above, that the first idea of the machine has not been changed, but has only been elaborated.

The cutter head to carry the spindle was simple. It had provision for raising and lowering, but the means for securing it at a certain point were not good, while the cutter spindle itself was a constant source of trouble and annoyance, owing to its "heating up" frequently. Machinists in those days lacked the efficient grinding machines now so indispensable for truing hardened steel surfaces, and if a spindle got sprung in tempering it was almost fatal. Strange devices were resorted to, to get a bearing that would allow the machine to be run at the high rate of speed (then considered) of 6,000 to 8,000 revolutions per minute. Sometimes the favorite shape for the lower bearing was the plain cone, and at other times a swell or oval shape was preferred. Frequent stoppages, with applications of plumbago or sulphur, and resorting to the machine shop for repairs, were the order of the day. Hard brass was mostly used for the bearings, but babbited bearings were also attempted.



LLOYD ROUTER.

A routing machine which next came into quite limited use for work on wood engravings was so constructed that, in place of the block being securely fastened to the table while it was being routed by the movable cutter, the block was held in a clamp, and moved this way or that by right and left screws, the cutter head meanwhile being stationary except when the same was raised or lowered to suit the work. As the movement of the block against the cutting edge of the routing tool was done by a screw, and angular or circular cuts could be made only by turning the handles of both screws simultaneously and in harmony, it necessarily followed that the whole process was slow as compared with the old-style router, as by the latter one could very rapidly cause the cutter to leave one part of the work and instantly drop into another part. This was of the greatest importance when using the smaller cutters for cleaning out the little angles and corners.

In recent years this same principle of working with screws has been quite successfully applied to routing heavy brass plates for book dies. It has resulted in a tool which has many of the attributes of a machinist's milling machine.

A very novel and radical departure in the construction of the routing machine was the production of the "straight line" by Messrs. John Royle & Sons, of Paterson, New Jersey, in the year 1868 or 1869, the first one made being used in the factory of the writer.

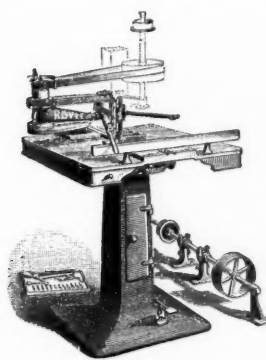
The senior member of the firm, along in the fifties, had had considerable experience in repairing routing machines, and up to the time above mentioned had made some entire machines on the old style. After taking his sons into partnership with him, the new firm, with its infusion of young blood, took up the business seriously. In the straight-line machine they developed qualities that brought it to the front at once as a most desirable tool for wood engravers, printers' joiners and electrotypes. The mechanical effects produced in this machine



were, not a series of happenings, but were all carefully thought out and elaborated by this firm of skilled mechanics.

In the "straight line" machine the block or plate to be worked was fastened to the bed and the cutter head was moved from point to point as formerly, but the whole aspect of the machine was changed. The arm swinging from a center was abandoned; the cutter bar, carrying a finely constructed head, was made the great feature of the machine, as it was thrust in *straight lines* when so desired, through a box, its passage being made easy but very steady by rollers. As the box had a swinging movement, the cutter bar could be moved freely from left to right or reverse, and as the control and movement of the machine were quite similar to the old-style router, its working was very easy and natural to an old operator. But aside from that, the machine had so firm and solid a movement that it soon became recognized as the greatest improvement that had been made in the router. The possibility, also, of setting the machine so as to cut straight lines or right-angle ones gave it more popularity. Hand in hand with the change in form of the machine came very important alterations in the cutter head and spindle, by which the latter could be run at much higher speeds than formerly, as high as 14,000 to 15,000 revolutions per minute being attained. This high rate of speed is not essential for many routing processes, but when extremely small cutters are used and the execution is to be rapid, the spindle should revolve at very high speed in order to save the cutters from breaking, and to secure the best results.

A very useful device, which proved of great service to the operator, was the action of the slide (upon which the cutter bar moves), which was made so as to be raised or lowered by the foot of the workman while the routing was being done, thus causing the cutter to leave the work instantly or gradually, as desired. By this apparatus, if a very small cutter is being used, a sort of gliding motion can be given to the cut, so as to clean out quite acute angles. Many other appliances for facilitating the work in various ways were multiplied, and the success of this machine marked the era of greatest advancement, and brought the routing machine forward from its restricted field to one of prominence as an article of commerce. About this time, also, the process plates came much into use, followed by the demand for apparatus for working the metal



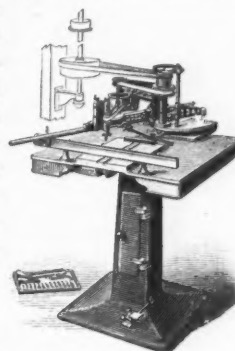
RADIAL ARM ROUTER.

plates for newspaper illustrations, in all of which the "straight line" played an important part. Following closely upon the "straight-line" machine, the Messrs. Royle, in the year 1875, brought out the one now well known as the "Radial Arm," the first one of which was also made for the writer. This machine embodied all of the best features of the straight line, with the exception of the device for cutting straight lines. That lack was compensated for, however, by other valuable features. Although in idea and movement it was the direct offspring of the original router, still the treatment was so different that anyone could see at a glance the great advance that had been made. Where formerly was lost motion, causing sagging of parts and friction, there ensued smooth-working parts, and an even distribution of strain that was most effective. Keeping pace with the "straight line" in regard to the fine qualities of the cutter head and spindle, the "radial arm" has taken a high rank. In fact, there are some operators who express a preference for the latter machine for some kinds of work.

It is not convenient in this article to enumerate all the changes and improvements that have been made in the straight-line and the radial-arm machines since their introduction.

Some of them were in form of construction, but more were in details of arrangement and fine workmanship. So far were these points carried, that it might be truthfully said that there is more real value in the cutting head alone of either of these modern machines than in the whole of an old-style machine of the early days.

During quite recent years there has been developed considerable demand for cheap routers; machines that would carry a cutter running at 4,000 to 5,000 revolutions only, even when speeded up. When compared with a high-grade routing machine, these simple and cheap affairs would not get much attention, but after all they serve a good end for some purposes, and have proven to be quite good sellers. The mere fact, however, that the block or plate to be routed must be pushed by the hands of the operator against the cutter, shows that too much in the way of a firm, solid cut must not be expected.



STRAIGHT-LINE ROUTER.

The most recent application of the routing machine that has come to my notice is the routing of curved metal plates for web printing presses. This the Messrs. Royle have effected by removing from a "straight-line" router, the bed plate, with its gripping device, and the substitution of a very substantial apparatus for holding the curved plates. Provision is made by screws for raising or lowering the plate at will; for turning the plate in either direction while the cutting is being done, and other devices for facilitating the work. For this kind of work the "straight-line" machine seems to be peculiarly well adapted.

In the early days of the routing machine, the operator usually made his own cutters from steel wire and tempered the same at the blacksmith's fire. Such primitive methods have been entirely superseded. Cutters are now made in quantities and sold in lots to suit customers. The Messrs. Royle especially have bestowed upon this important branch of the business the most careful thought and skillful workmanship. From one process to another it is the same. The cutting, turning, slotting, shaping, polishing and tempering transform, by the most exact methods, the plain steel rods into cutting tools of the most approved shapes, and possessing the requisite qualities of toughness and hardness. They are made of special forms for cutting wood, zinc, brass or copper. It is in the last three kinds that the greatest changes in the shapes of cutters have been made, the cutters for wood being almost identical in form with those made forty years or more ago.

#### VANISHED AND GONE.

I got an editor to say,  
My verses would suit him,  
And after some demur to pay,  
A checklet small and slim.

Then like the snows of yester year,  
When I had drawn the tin,  
I watched the checklet disappear;  
In short, I blew it in.

The rhymlet went through all the states,  
Until at last it died,  
Of great exhaustion due to plates,  
And patented inside.

—Godey's Magazine.

JONES — Don't you find that wart on your nose somewhat inconvenient?

BROWN — Yes, it used to trouble me, but since I've been out of work it's the only thing I have to look forward to.



THE BATHER.

Half-tone engraving by  
THE BALTIMORE ENGRAVING COMPANY,  
205 East Fayette street,  
Baltimore, Md.  
Duplicate plates for sale.

See advertisement elsewhere.

## PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

**POSITION OF DEGREE-MARK.**—M. V. V., New York: "Should the degree-mark be between the whole number and a decimal, or after the decimal— $7^{\circ}.5$  or  $7.5^{\circ}$ ?" *Answer.*—The mark should follow the decimal— $7.5^{\circ}$ . It is not uncommon to put it in the other place, but it is wrong. Nobody would print  $7^{\circ}\frac{1}{2}$ , yet that would be just as good as  $7^{\circ}.5$ . The reading is grammatically "seven and five-tenths degrees," "seven and a half degrees," though the words are often transposed in speech, as "seven degrees and five-tenths," suggestive of seven of one kind of thing and five of some other kind. It is better to have such forms agree with real grammar and logic, not with ungrammatical speech, no matter how common.

**RESPONSIBILITY FOR ERRORS IN COPY.**—P. K. S., Chicago, Illinois, writes: "Passing along the street the other day, in the South Division, I observed a large sign, painted in showy colors, containing the word 'continious.' The thought occurred to me that in all probability the painter 'followed copy.' Assuming that to be the case, the question naturally arises, Why should the printer be held responsible for errors in copy any more than the painter?" *Answer.*—There is no certainty that the painter "followed copy." If he did, probably the maker of his copy did not know enough to recognize the error as such. An intelligent painter would not follow copy in such a case. Printers seldom have copy with such ignorant errors as the one mentioned; but when they do, it is perfectly reasonable to make them responsible for correction. The fact that some sign-painters do not know how to spell does not furnish an excuse for ignorance on the part of compositors. If those who are to set type were selected, as they should be, with a view to requisite common intelligence and education, it would be impossible to make a comparison like that in our question.

**MISREADING OF COPY, ETC.**—J. L. A., St. Louis, Missouri, writes: "Has Mr. Teall, in his experience as proofreader, ever had it occur that a compositor would misread a word in his copy, and the copy-holder in the proofroom would make the same mistake, such misreading at the same time making sense (though not the intended sense), so that no suspicion would be excited in the mind of the proofreader, and he would not correct the error? In such a case who would be responsible? Should not the copy-reader be a more expert and reliable reader of copy than the average compositor, and receive compensation in proportion to such ability?" *Answer.*—Many such misreadings occurred in my experience. One of them made a very careful reviewer say that Carlyle's language was "elegant" instead of "eloquent." This, however, was on a morning paper, where the work was always rushed, and the readers were equally responsible, as they worked in pairs, alternating in reading and holding copy. Commonly the proofreader should so well understand the matter he is reading as to recognize, or at least to suspect, any possible misreading, and stop for verification. It is certainly advantageous to have a good reliable copy-holder, and ideally the last question should be answered in the affirmative; but it is common practice to make the proofreader responsible, and to allow him to judge the capability of the copy-holder. A reader who has an ideal copy-holder is very fortunate.

**WHAT CAN A PROOFREADERS' ASSOCIATION DO?**—"Crank," Chicago, writes: "I observe that a few proofreaders in this city are making efforts to form a proofreaders' association. Now, as no two people of said persuasion were ever known to agree, what can they do at their meeting but wrangle?" *Answer.*—It is not true that "no two were ever known to agree." There are many differences of opinion, of course; and adjustment of these where possible is the strongest incentive to association. The readers must wrangle—but with full determination to give up their pet notions when others are shown to be better. If any one reader has any idea of making every one accept his notions as the best in all cases, he will soon find that it will not

work; and if he is unreasonably obstinate, he should soon find himself out in the cold. Surely there must be many sensible proofreaders in Chicago who can agree upon a choice for general use from among the various opinions, at least with regard to the matters that are always left to the proofreader's decision. These readers should be able to present a comprehensive list of styles to the employers, and secure its common adoption, notwithstanding the obstinacy of some other readers.

Written for THE INLAND PRINTER.

## PRESSROOM QUERIES AND ANSWERS.

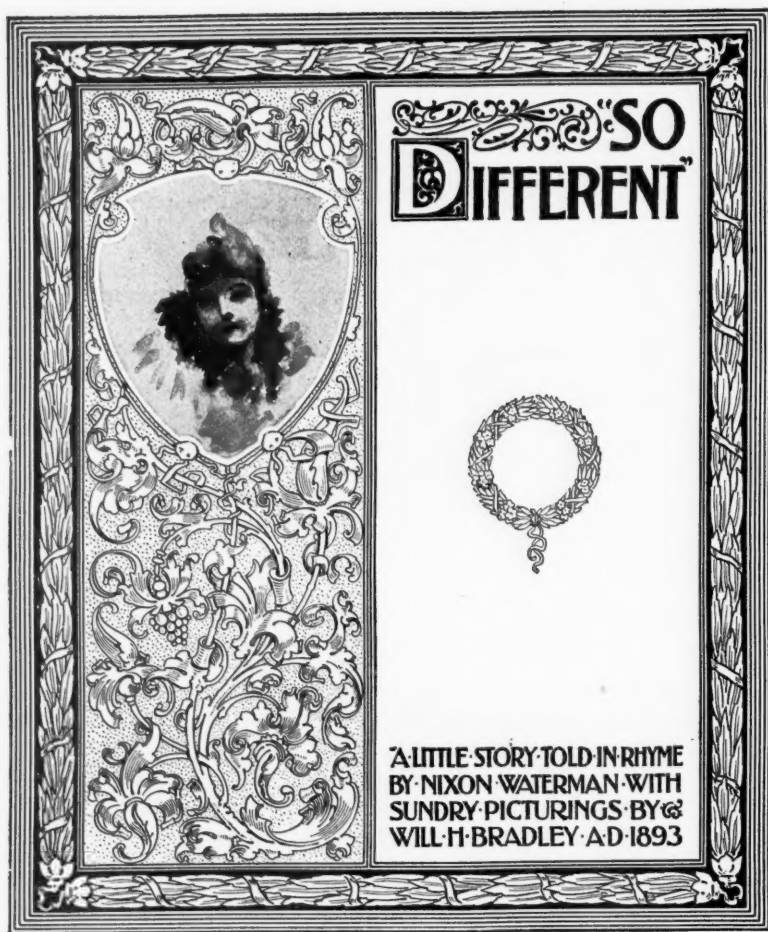
CONDUCTED BY WILLIAM J. KELLY.

**TO CORRESPONDENTS.**—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

**BANK-NOTE INKS.**—J. B. M., Washington, D. C., writes: "I am anxious to read something on inks, their mingling, etc., for use on bank-note work. Do you know of any book that I can purchase, that will aid me?" *Answer.*—No such book to our knowledge has ever been published. The mingling of steel or copper plate inks is much the same as litho or letterpress inks, with these exceptions: Inks made for steel or copper plate printing are made from the purest and best primary basis, and are ground to the proper consistency and for the special character of the work in hand in oils specially adapted to the colors employed. These oils are commercially known as "plate oils," and are graded as "extra thin," "usual," "medium strong," "strong" and "extra strong." Letterpress printers' and lithographers' inks are compounded in varnishes of one degree or more in variableness.

**REGISTERING COLORED WORK.**—T. H. S., Cleveland, Ohio, sent us three copies of a 7 by 11-inch card, which are well and evenly colored, regarding which he writes: "I am a young pressman and now in a quandary about some detail connected with the printing, register or press on which I worked off the cards sent you. The machine used was a Gally Universal, and the colors, as you may see, were gold (which I worked first), pink tint, bright red and bronze blue. I believe there cannot be an objection to the way these colors have been produced, but the bad register on much of the work has spoiled what would otherwise have been a pride to me. I think I know how to feed straight, and certainly do all in my power to be careful; still I have found similar fault in some of my other color jobs, and I now find myself in a state of uncertainty as to the real cause of these failures. I used three 3-em pica quads for my bottom, or head guide, and two 3-em pica quads for the left-hand gauge; these were firmly pasted on the tympan so that the stock could not slip under them. I also used new make-ready for each color, in order that the guides should have a firm and durable hold to print the entire edition. So far as you can judge from the samples sent, and my explanation, will you kindly inform me whether the bad register is caused by some imperfection in the press or failure on my part in the make-ready? Your answer will doubtless aid me and others like me." *Answer.*—Our young correspondent has done well by sending us at least three copies of his pretty piece of work, which is only marked by its defective register. By putting us in possession of this number of copies he has given us the key with which to solve what to him has been a perplexing thought. The bad register has been caused by the irregular and uneven manner in which the card stock has been cut, and the variable placement of the quad guides on the tympan of the several color forms. We have carefully examined the impressions of each color, as well as the card stock, and find that if all the guides had been placed on the tympan in the same or duplicate position as those set for the gold form, that the job could have been registered to exactness. The press is all right.





COVER DESIGN BY BRADLEY.

From Advertising Brochure of The Michigan Stove Company.

In dressing on color work, or, in fact, any kind of register work, whether it is to be done on platen or cylinder presses, it is absolutely necessary to select, at the start, what must prove to be the best position to set the guides for the entire number of colors or job in hand. What is meant by this is, to make it plainer, that wherever the guides are set or pasted on for the first form, so must that exact position be maintained to the end of the job, no matter how many colors or forms are necessary to complete the work. For this purpose it is only necessary to mark on the margin of a few of the "register sheets" the actual position of the guides, and to use these guide-marked sheets as true guides for fixing or pasting down those for successive forms. By following this course the pressman will always secure the exact registering point to which the preceding forms have been registered. It does not do to take anything for granted in starting out to do a perfectly registered piece of work. Cut stock is seldom turned out true, and this fact only goes to prove the error and hazard of taking things for granted. With the cautious practice of the simple rule here laid down, there need not be any fear of imperfect register, provided the feeder is competent.

**WORKING GOLD INK.**—N. E. W., Lawrence, Massachusetts, in relation to printing with gold ink, has this to say: "I find that it works very thick, and does not lay as it ought. Will you kindly give me your method of using gold ink?" *Answer.*—When this character of ink is used, the rollers should be well-seasoned ones and contain very little glycerine matter in their composition. A full quantity of ink should be fed to the form—somewhat more than if other printing inks were used. This is necessary because of the heavy metallic nature of the bronze composing its basic body. The press on which this kind of ink is being used should not be allowed to stand idle

while the work progresses, because of the heavy and drying qualities of the materials used in its manufacture. Next in importance to good rollers and keeping them in operation is the make-ready of the form, which should be somewhat heavier in impression than in the case of job inks. A fairly heavy impression on forms to be printed with gold ink will materially help to set and burnish the metallic surface as it dries. If the impression is light the work will look meager in color and be very apt to rub off, for the reason that enough of the fluid matter in the metal mixture is not imparted to the paper or card to hold it on the surface. When gold ink is used on small platen presses it should be conveyed to the disk with a hand-roller instead of a pallet-knife, and should be evenly distributed with this roller before being applied to the disk. Do not be afraid to carry a good quantity of this ink when you want it to lay and look solid. Occasionally wash off the form, disk and rollers, especially if the ink becomes dry and non-reciprocal, and you will find that your work will be clear and acceptable. The thickening up of the ink invariably occurs when the press is allowed to stand; hence our suggestion to keep it on the move. When you buy gold ink be sure you get the best, for there is no remedy whereby badly combined gold ink can be made good or work satisfactory. Work on which gold ink has been used should be allowed to stand undisturbed for two or three days in order that it may dry and become brilliant. The full brilliancy of gold ink occurs only after it has dried thoroughly.

**MAKE-READY FOR CUTS AND TYPE ON PLATEN PRESSES.**—H. B. H., Boston, Massachusetts, writes: "I desire to know the

proper mode of make-ready on platen presses where process, wood cut and type are mixed through a form, and where I get fine paper and am expected to show the best possible effects from the cuts and a light and sharp impression from the type in the job. Please inform me if it is best to put on the cut overlays after the make-ready is finished or before proceeding with overlaying as on cylinders. I have been in the habit of making such work ready by leaving the cut overlays to the last and placing a four or six ply pressboard over all; but I do not think I get as fine an effect from the cuts as I would if I used a two or three ply manila board; then the trouble with the latter is that it allows of too heavy a sink from the type when I wish to run them without a surplus of ink." *Answer.*—Platen presses of different makes require special treatment when heavy forms are to be dressed on for fine work. For instance, a lightly constructed press will have more spring and proportionately less resistance under heavy pressure than one of a much more rigid construction. It is important to consider this fact when starting out to make ready a form made up of type and cuts—especially process cuts, for these require an even and strong impression in almost all cases. We are of the opinion that our friend is working from an erroneous and difficult standpoint, by expecting too much from a platen job press, and by overpacking. It is wise to make ready with as little packing as possible in order to have a sharp and uniform impression over the entire sheet. Begin making ready under the form itself, underlaying with as much exactness as possible all portions not up to proper type height; the make-up of the underlay must not be soft or pulpy, but hard. To ascertain whether the form needs underlaying or not, affix the regular number of tympan sheets on the press, and take an impression on a sheet to be used on the job. This will indicate

what should be done; attend to such underlaying as is necessary. In packing the tympan at the beginning, have two or three sheets of supercalendered paper cut to the size of the over-tympan sheets and placed next to the iron of the platen, so that these can be removed singly as the building up of the make-ready progresses, and thereby prevent over-packing. With these prerequisites attended to, the pressman should now take an impression of the evened up form on the top tympan sheet, and then select his sheets for the cut-out overlays for the illustrations. After taking clear impressions of the cuts in the form, he proceeds to make the overlays, which, when done, should be fastened to the top sheet of the tympan thus far. If any portions of the form are too strongly impressed on this sheet, they should be cut out, or even deeper, if necessary, or, if too low, overlaid with tissue. After this has been attended to, it will be in order to remove one or two of the single sheets placed next the platen, and cover over the top sheet on the tympan with its overlays and corrections, as to impression, with a smooth and strong sheet of paper. An impression should now be made on a sheet of its own, which will show any discrepancy that may exist. Should any be necessary, raise the cover sheet and attach to or cut away on the sheet—holding the make-ready and overlays. A sheet or two of those next to the platen should now be placed over this one, and the top sheet now fastened in its place. If this is not found sufficiently strong to bring up all portions of the form, the over-strong places may be corrected on this sheet, and a final one drawn over it. This method requires skillful detail, but it is effective. In cases where extra strong impression is necessary to bring up the detail of a form, a three-ply cardboard placed *over* and sometimes *under* the make-ready sheet will be found advantageous, as it often happens that a hollow spot occurs in the center of the platen when large forms are being made ready, which causes the outer edges to impress themselves too strongly. We get over this difficulty by using several sheets of tissue paper and tearing them off to proportionate sizes so as to form a thinly constructed mound or mat to make up for the unevenness.

#### PROCESS ENGRAVING NOTES AND QUERIES.

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

**STARTING HALF-TONE WORK.**—"Photo-engraver," Detroit, wants to begin half-tone, and seeks information as to "the fineness of screen to order." *Answer.*—He will get excellent ideas on the subject from an admirable letter by T. B. Brown, among the correspondence in the August number of *THE INLAND PRINTER*.

**MAKING HALF-TONE SCREENS.**—A. J. B., Atlanta, Georgia, asks "If a local steel engraver cannot rule a half-tone screen with his ruling machine? Is there any danger of the coating on the glass chipping when cross-ruling?" *Answer.*—The chances are a hundred to one that your local engraver will fail in screenmaking. Save money and annoyance by ordering from the screenmakers advertising in *THE INLAND PRINTER*. Screens are not cross-ruled. That effect is obtained by ruling two glass plates diagonally in the same direction, and then cementing them together face to face.

**WHERE IMPROVEMENT IS NEEDED.**—A New York publisher writes commending the endeavor of *THE INLAND PRINTER* to give practical information in its various departments and inquires "In what direction may we look for further improvement in half-tone work?" *Answer.*—The improvement most needed is in the presswork. Photo-engravers as a rule get gradations of tint in their cuts that pressmen cannot retain. This is evident by comparing the hand-press proof that accompanies

the cut from the photo-engravers with the result from the same cut worked on the power press. Screenmakers will vary the lines of the screen from the present cross-bar pattern to either wavy lines or dashes and dots to advantage for some kinds of work. Where the photographic work in the best houses can be improved it is difficult to foresee.

**SCREENS FOR NEWSPAPER CUTS.**—Mr. Charles S. Patteson, of *Newspaperdom*, inquires: "What is the rule as to the coarseness of screen for newspaper half-tone cuts." *Answer.*—This will vary with the presswork. Begin with 75 lines to the inch and increase the fineness if the result shows it can be handled. There is a more important rule that has not heretofore been stated, and that is, that the coarseness of the screen can increase to advantage with the size of the cut. If, for instance, the presswork will permit a one-column cut to be printed with lines 100 to the inch, then a six-column cut should have, say, but 85 lines to the inch to get the best effects. The coarser the screen the greater the opportunity in each line for gradation from light to shade. The finer screen should be used for the smaller cut for the reason it is looked at so much nearer the eye than the larger one. The latter is held so far away, in order that the whole picture may be taken in, that the coarseness of screen is not noticeable. Watch anyone scanning the different sized pictures in a paper and the truth of the above will be proven.

#### NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

**SOLUTION FOR TINNING ELECTRO SHELLS.**—B. B., Toronto, Canada: "Please give recipe for tinning solution for electro shells." *Answer.*—Take muriatic acid and a sufficient amount of zinc to reduce its strength, and with a fine brush spread it over the back of the shell; then cover with tin foil, and lay on backing pan; place the pan in the metal pot and heat it until the tin foil melts and adheres to the shell.

**PAPER AND PASTE FOR OPERATING MOLDING MACHINE.**—A. S. Graham, Port Tampa City, Florida: In answer to your inquiry in regard to operating a molding machine, and the paper and paste to be used therewith, I think the paste you are using is of no use. I contribute an article on the above subject on another page of this journal and give full instructions therein.

**ELECTROTYPE BACKING METAL.**—M. McW., San Francisco, California: "What is the difference, if any, between stereotype metal and electrotype backing metal?" *Answer.*—Electrotype metal has more lead and less antimony and tin. It is a great mistake that many electrotypers make by having their metal harder and richer than necessary. It will not run solid, and will have sinks after it is worked on the press for a short time.

**COATING PLATES WITH ALUMINIUM.**—C. R., Boston, Massachusetts, desires to be informed if any economical process of coating printing plates with aluminium has been discovered; what the process is, and if aluminium is insensible to chemical change from the ingredients in colored inks? *Answer.*—If there has I have never heard of it, and I would be pleased to hear from any of the readers of this paper who can give information regarding it.

**DYNAMO FOR ELECTROTYPERS.**—W. W., Los Angeles, California: "What forms of dynamo are most used by electrotypers. Please give your individual preference?" *Answer.*—There are a dozen different makes of dynamos used successfully



**EVELYN**  
**PATENT TINT-BLOCK**  
**COMPANY,**  
 BALTIMORE, MD.

NOVELTIES IN  
 BRASS RULES. This line presents a  
 freshness not usually  
 found in Specimen  
 Books and embraces in part new faces in  
 BRASS RULES, BRASS ORNAMENTS,  
 RULE TERMINALS, SIDE PIECES IN  
 BRASS, UNBREAKABLE BRASS COR-  
 NERS IN ONE PIECE, VARIOUS  
 CIRCLES AND OVALS, ROUND HOLE  
 PERFORATING RULES for perforating  
 and printing at one impression, COM-  
 BINATION BRASS BORDERS, BRASS  
 BORDERS IN PICA SQUARES, ETC.

NEW TINT-BLOCK PROCESS,  
 ORNAMENTS FOR  
 BOOK AND JOB WORK,  
 NOVELTIES IN BRASS RULE,  
 ETC.

SPECIMEN SHEETS UPON REQUEST.

FIRST PRIZE—ROBERT C. ADAMS, KANSAS CITY, MISSOURI.

in electrotyping, and they all give good satisfaction, provided the manufacturers understand the object to be accomplished. You must have one that will furnish a high amperage and a low voltage. The Eddy is the machine principally used, but this is because it was the first to be used for the purpose. It gives good satisfaction.

IRON ELECTROTYPES FOR ORNAMENTS.—L. T., Chicago, Illinois, says: "I must ask your indulgence to answer a question somewhat out of line with your department. I have a small electrotype foundry, and I have not had much business of late. A friend has suggested that I could make a success of making ornamental iron shells to fake on the street. I have no experience in making iron electros, but I saw some at the World's Fair. Can you give me any information in the matter?"  
*Answer.*—Can any of the readers of this paper give the above information? I will admit that I am not able to do so. If L. T. desires to copper the iron ornaments, I can give him information on that subject.

**EVELYN PATENT TINT BLOCK ADVERTISING  
 CONTEST.**

THE committee appointed to make the awards in the Evelyn Patent Tint Block Company's advertising contest announced in our June issue have reported as follows:

FIRST PRIZE: A complete outfit of the Evelyn Patent Tint Block process, including material, tools for working and instruction. Value, \$15.—To Robert C. Adams, with Tiernan-Havens Printing Company, Kansas City, Missouri. In all the points required by the terms of the competition this piece of composition certainly stands in the lead, and was the unanimous choice of the committee.

SECOND PRIZE: \$10 worth of the Evelyn Company's vignettes and ornaments for book and job work.—To Mort Donaldson, of the *Post-Intelligencer* office, Seattle, Washington. This advertisement, while not meeting fully all the requirements, yet in the points of originality and presswork is so excellent that the majority of the committee decided in its favor for second place.

THIRD PRIZE: \$5 worth of the Evelyn Company's vignettes and ornaments for book and job work.—To Sid Simpson,

THE NEW TINT-BLOCK PROCESS. Enables every printer to make his own Color Plates, Tint Blocks, Ornaments for embellishing a fancy or scenic job, Embossing Dies, Etc., without the services of an Engraver. Over 1,100 outfits sold since October, 1897. No printing office complete without it that makes any pretensions to do fine work. Absolutely no experience required to use it successfully. PRICE \$15, including material, tools and instructions. Samples of work and full information upon request.

**SPECIALTIES**  
 FOR  
**PRINTERS**

ORNAMENTS  
 FOR BOOK AND JOB  
 WORK.

This line embraces over 1,000 artistic designs in SECTIONAL VIGNETTES, HEAD, TAIL, CORNER AND SIDE PIECES, ORNAMENTAL BORDERS, PICTORIAL BLOCKS, INITIAL LETTERS, ETC. These goods are all novelties and original with us. They are not typefoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist, and produce a decorative job at very small cost. Our catalogue of these ornaments we have printed in twenty colors and tints, size of the Inland Printer, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent only upon receipt of twenty-five cents, which amount will be credited on first order for any of our goods.



SECOND PRIZE—MORT DONALDSON, SEATTLE, WASHINGTON.

Toronto, Ontario. This specimen shows originality and effectiveness, and would have ranked higher but for the fact of its being a trifle over-ornamented, thus detracting somewhat from the effect of the type-display, which is very good indeed.

There were thirty-two specimens submitted, one of which bore no name or address, and therefore received no consideration. Two others were so nearly alike that it was evident one was copied from the other. As it was impossible for the committee to locate the piracy, it was obliged to ignore both specimens.

Worthy of honorable mention are the specimens sent in by the following: Edward Leblien, Trenton, New Jersey; W. S. Taylor, Philadelphia, Pennsylvania; Frank Hayslip, Columbus, Ohio. A novel and ingenious piece of work is sent in by Theo. Herzer, of Hartford, Connecticut, but it is rather out of the line of the requirements of the competition. It, however, shows its author to be the possessor of a humorous vein, and is of a nature that in some lines of business would be quite "catchy."

The great majority of the specimens were of mediocre quality, while in regard to one specimen it is hard to tell why it was sent in. Some contained typographical errors, and copy was not strictly followed in all cases.

There is no doubt of the beneficial effect produced by these contests, and the committee would express the hope that further opportunities for effort will be afforded the unsuccessful contestants.  
 S. K. PARKER,  
 R. D. WATTS,  
 C. E. LAURENCE,  
*Committee.*

A FEW evenings ago, says an exchange, while running from Williamsburg to Cincinnati on the Kentucky Central, a newly-married couple got on from the Bluegrass regions. They were just off for the most delightful season, the cloudless honeymoon. They occupied a berth in a sleeper, and the cooing was dovelike and attracted the attention of some and distracted others. Finally the winsome bride said, "I'm going to get a drink of water. When I come back, stick your foot out of the berth so I won't make a mistake." When she turned to come back, every foot in every berth was exposed.

**Evelyn Patent**  
**Tint-Block**  
**Company**

**The New Tint Block Process**  
 ENABLES every printer to make his own color plates, Tint Blocks, Ornaments for embellishing a fancy or scenic job, Embossing Dies, Etc., without the services of an engraver. Over 1,100 outfits sold since October, 1897. No printing office complete without it that makes any pretensions to do fine work. Absolutely no experience required to use it successfully. PRICE, \$15.00, including material, tools and instructions. Samples of work and full information upon request.

**Ornaments for Book and Job Work**  
 THIS LINE embraces over 1,000 artistic designs in SECTIONAL VIGNETTES, HEAD, TAIL, CORNER AND SIDE PIECES, ORNAMENTAL BORDERS, PICTORIAL BLOCKS, INITIAL LETTERS, ETC. These goods are all novelties and original with us. They are not typefoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist, and produce a decorative job at very small cost. Our catalogue of these ornaments we have printed in twenty colors and tints, size of the Inland Printer, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent only upon receipt of twenty-five cents, which amount will be credited on first order for any of our goods.

**Novelties in Brass Rules**  
 THIS LINE presents a freshness not usually found in specimen books and embraces in part new faces in Brass Rules, Brass Ornaments, Rule Terminals, Side Pieces in Brass, Unbreakable Brass Corners in one piece, VARIOUS CIRCLES AND OVALS, ROUND HOLE PERFORATING RULES for perforating and printing at one impression, COMBINATION BRASS BORDERS, BRASS BORDERS IN PICA SQUARES, ETC. Specimen sheets upon request.

Manufacturers of

Specialties for Printers.  
 New Tint Block Process.  
 Ornaments for Book and  
 Job Work.  
 Novelties in Brass Rules,  
 Etc.

Baltimore, Md.

THIRD PRIZE—SID SIMPSON, TORONTO, ONTARIO.





Plate by George H. Benedict & Co., Chicago.

From oil painting by G. A. Coffin.

SHERWOOD POINT LIGHTHOUSE, ON GREEN BAY, WISCONSIN.

## ORIGINAL RONALDSON SERIES

6 POINT OLD STYLE No. 8

THE INVENTION OF PRINTING has always been recognized by educated men as a subject of much importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity concerning the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet fully determined. In the management of this controversy a subject intrinsically attractive has been made repulsive. The history of the invention of printing has been written to please national pride. German authors assert the claims of Gutenberg and discredit traditions about Coster. Dutch authors insist on the priority of Coster, and charge Gutenberg with stealing the invention. Partisans on each side say that their opponents have perverted the records and suppressed the truth. The quarrel has spread. English and French authors, who had no national prejudices to gratify, and who should have considered the question without passion, have wrangled over the subject with all the bitterness of Germans or Hollanders. In this, as in other quarrels, there are amusing features, but to the general reader the controversy seems unfortunate and is certainly wearisome. It is a great misfortune that all the early chronicles of printing were written

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8 POINT OLD STYLE No. 8

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9 POINT OLD STYLE No. 8

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Made by the MacKellar, Smiths & Jordan Foundry, 606-614 Sansom Street, Philadelphia

For Sale by all Foundries and Branches of the American Type Founders' Company

## ORIGINAL RONALDSON SERIES

10 POINT OLD STYLE No. 8

THE INVENTION OF PRINTING has always been recognized by educated men as a subject of importance: there is no mechanical art, nor are there any of the fine arts, about whose early history so many books have been written. The subject is as mysterious as it is inviting. There is an unusual degree of obscurity about the origin of the first printed books and the lives and works of the early printers. There are records and traditions which cannot be reconciled of at least *three distinct inventions of printing*. Its early history is entangled with a controversy about rival inventors which has lasted for more than three centuries, and is not yet clearly determined. In the

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12 POINT OLD STYLE No. 8

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11 POINT OLD STYLE No. 8

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Made by the MacKellar, Smiths & Jordan Foundry, 606-614 Sansom Street, Philadelphia

For Sale by all Foundries and Branches of the American Type Founders' Company



## ORIGINAL RONALDSON SERIES

18 POINT

14 A 30 a \$4 30

Genuine Raphael Paintings Recently Imported from Denmark

Masterpieces in Excellent Condition

PROPOSALS FOR PURCHASE INVITED

1 2 3 4 5 6 7 8 9 0

24 POINT

10 A 20 a \$4 70

Curious Tapestry Lately Discovered in England

Antiquaries on Tiptoes

HOARDING IN MONASTERIES

30 POINT

8 A 16 a \$5 85

Autobiography of Oldentime Celebrities

ANCIENT WRITINGS

36 POINT

6 A 12 a \$7 00

Architectural Difficulty Overcome

EARLY RECORDS

48 POINT

5 A 8 a \$8 00

Mammoth Deinotheriums

ELEPHANTINE

*Made by the MacKellar, Smiths & Jordan Foundry, 606-614 Sansom Street, Philadelphia**For Sale by all Foundries and Branches of the American Type Founders' Company*



HENRY O. SHEPARD,

President of The Inland Printer Company, and also of The Henry O. Shepard Company, Printers, Chicago.

Half-tone engraving from recent photograph, by  
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,  
Formerly A. Zeese & Co.,  
Franklin Building, - - Chicago.

See other side.



*Antwerp,* AUGUST 3. 1894.

FRANKLIN ENGRAVING AND ELECTROTYPING CO.,  
CHICAGO.

Gentlemen,

We have pleasure to inform you that the inspection of your exhibit by the Jury of Awards has resulted in awarding to you a Diploma d'Honneur which is next to the Grand Prix the highest award obtainable, outranking a Gold Medal. This decision has to be confirmed by the Superior Jury before it can be considered final, but we have no doubt as to its confirmation.

Meantime we would be pleased to hear from you in regard to the disposition of your exhibit after the exposition. We are assured by several members of the Jury, who are mostly men of first rank in the printing business of Europe, that there is nothing here to compare with your productions. We have been asked by one of the members of the Jury who is also one of the largest paper dealers in Europe to leave in his charge after the exposition the frame of samples as well as the cuts exhibited. Among the members of the jury were the leading printers of France, Belgium and Germany.

Yours very truly,

THE AMERICAN PROPAGANDA.

*J. J. Williams*

Secretary.

FRANKLIN  
ENGRAVING AND  
ELECTROTYPING CO.  
WAS FORMERLY KNOWN AS  
A. ZEESE & CO.

SEE ADVERTISEMENT ON PAGE 496



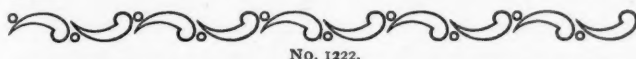
## RECENT TYPE DESIGNS.

THE Inland Typefoundry, St. Louis, Missouri, have just brought out a new letter, the Woodward, a line of the 24-point being here presented. The other sizes are 12, 18, 36 and 48 point, and smaller are in preparation. They are

## Standard Line Type

WOODWARD.

also making the borders shown, some being cast in several sizes. The art ornaments are also among their recent productions.



No. 1222.



No. 1223.



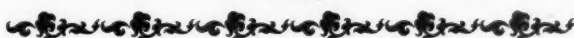
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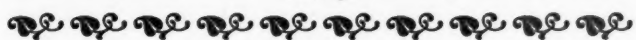
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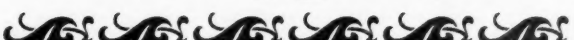
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No. 1236.



No. 1837.



ART ORNAMENTS.

6-6

The Standard Typefoundry, 200 Clark street, Chicago, are now making the Clipper Extended Improved, a number of

## BANKER

CLIPPER EXTENDED IMPROVED.

letters in this series having been recut, and the open spaces in the B, D, P, R and K closed up.

The W. L. Warner Company, 7018 Stewart avenue, Chicago, have brought out a series of scroll borders called "Dainty," which closely imitate engraving, and are useful in many places.



DAINTY BORDER.

A few pieces are shown herewith, and a complete frame made from same can be seen on page 507.

The A. D. Farmer & Son Typefounding Company, New York and Chicago, present a few examples of their Ideal Ornaments, one of their newest productions, intended for use as borders for jobwork or in advertising.



12-POINT IDEAL ORNAMENTS.

## THEY ALL LIKE THE INLAND PRINTER.

WE print below extracts from a few letters received during the month of August from firms who have been regular advertisers in THE INLAND PRINTER for some time past. The expressions made in these letters are the expressions of experienced men of affairs who, notwithstanding the fact that business has been extremely depressed, have used THE INLAND PRINTER, and in consequence have been getting more orders than could possibly have been anticipated otherwise during such a season. Business will undoubtedly improve from this time on, and there is no better time than the present for such firms as have been holding off to send in their advertising, and let the world know what they have to offer, through the medium of this journal.

We consider THE INLAND PRINTER one of the best mediums for advertising printers' and bookbinders' machinery in the country, and the results we have obtained from this source are highly satisfactory to us.—T. W. & C. B. Sheridan, manufacturers of paper cutters and bookbinders' machinery, New York and Chicago.

We have advertised for several years in THE INLAND PRINTER, and the least we can say, in all fairness, is that the outcome therefrom has been entirely satisfactory. We regard our advertising judicious, and the best means of reaching our friends—the printers; therefore we persevere in it.—The Ault & Wiborg Co., ink makers, Cincinnati, Ohio.

We are pleased with the result of our advertisement in your magazine, and think it is a fine magazine in every way.—Robert Dick Estate, makers of Dick's Patent Mailer, Buffalo, N. Y.

We are so well pleased with the returns received from the advertisements run by us from time to time in THE INLAND PRINTER that we gladly add our testimony to that of many others similarly benefited. The management has our best wishes for continued success.—Franklin Engraving & Electrotyping Co., Chicago.

We have always considered THE INLAND PRINTER as one of the best advertising mediums in the country for manufacturers of printing material and machinery. We have received larger returns from our ads. in THE INLAND PRINTER than from any other source.—Hamilton Manufacturing Co., makers of wood type and printers' wood goods, Two Rivers, Wis.

Our advertising in THE INLAND PRINTER has paid us well. No other advertising has brought us as satisfactory or as profitable results for the money expended during the three years which we have been represented in your columns.—Kidder Press Manufacturing Co., Boston, Mass.

THE INLAND PRINTER has surely told our story to a good audience, proof of which is the steady "clink of chink" into our tills directly traceable to its widespread influence.—Joseph Wetters & Co., manufacturers of numbering machines, Brooklyn, N. Y.

For a number of years we have maintained an advertisement in your paper, which we consider an excellent medium for reaching the printing and engraving trade in general. We believe that we have derived excellent

results from advertising in your columns, and desire to express our appreciation of the thorough and business-like manner in which the various departments of your publication are managed.—*John Royle & Sons, manufacturers of machinery for photo-engravers and electrotypers, Paterson, N. J.*

We consider *THE INLAND PRINTER* to be one of the best trade journals published. Its value as an advertising medium for reaching printers, etc., is unsurpassed.—*Frederick H. Levey Co., ink manufacturers, New York.*

From our advertisements in *THE INLAND PRINTER* we have shipped goods into nearly every state in the Union, as well as to every province in the Dominion of Canada. We have also traced direct results to South America, Japan and the Hawaiian Islands.—*Evelyn Patent Tint Block Co., manufacturers of specialties for printers, Baltimore, Md.*

#### COPPER-FACED TYPE.

**T**HE copper facing of job and book types adds remarkably to the wearing qualities of such type. An erroneous idea exists that the application of copper facing to type having fine lines, such as scripts, etc., has a tendency to make such lines coarser and unfit the type for fine and delicate effects. We have received a number of inquiries on this point,

*Spring Opening., Good Morning., Happy Days.,*

COPPER-FACED TYPE.

*Spring Opening., Good Morning., Happy Days.,*

WITHOUT COPPER FACING.

and to practically demonstrate the fallacy of the idea we show herewith specimens of script type in duplicate—the one copper-faced, the other not. To the Newton Copper-Faced Type Company, 14 Frankfort street, New York, we are indebted for the specimens of type used.

#### THE POCKET DICTIONARY.

Mr. Joseph P. Keating, agent of *THE INLAND PRINTER* at Akron, Ohio, writes us as follows in regard to a copy of the pocket dictionary which was recently sent him: "Copy of pocket dictionary received, and, as its name implies, is a handy book for everyday use of everybody, containing some 33,000 words, including the different forms of verbs, degrees of adjectives and the plurals of nouns, also other valuable information to printers. Every printer should be the possessor of a copy." The price of this little book is but 50 cents, bound in leather, indexed on edge; or 25 cents bound in cloth, not indexed. You should order one at once.

#### BOOKS, BROCHURES AND PERIODICALS.

HOUGHTON, MIFFLIN & Co. announce a History of the United States, for the use of schools, by John Fiske, copiously illustrated.

*THE Fourth Estate* has increased its subscription price from \$1 to \$2 per year. As a weekly visitor to newspaper men generally no paper could be more welcome.

*THE Midland Monthly* for August is rich in valuable and instructive matter interspersed with a lighter literature from well-known writers. The illustrations are numerous and well executed.

*THE Southern Magazine* for August, in addition to its usual quota of interesting and instructive matter, contains a chapter of special interest to printers, entitled "Making a Southern Magazine." It is copiously illustrated.

"PAPA'S OWN GIRL," by Marie Howland, was tabooed by the Boston Public Library ten years ago on the ground of its immorality. The work has been translated into the French, and has had a large sale. Lovell, Coryell & Company, of New York, have just issued a neat paper-covered edition of it.

*THE September Century* opens with an interesting description of school excursions in Germany, with illustrations by

Werner Zehme. A timely article, entitled "The Price of Peace," by Joseph B. Bishop, contains much valuable statistical matter. A short story by Anna Fuller, "Jake Stanwood's Gal," is artistic in style and wholesome in tone.

PART Ten of the "Book of the Fair" has been received and fully sustains the interest of the preceding numbers. This work gives to the appreciative reader the greatest possible amount of information on all particulars regarding the great Fair, and as a reference book cannot be surpassed. The Bancroft Company, Chicago.

RAILROAD literature of the present day is distinguished for care in preparation, but a brochure recently issued by Mr. F. I. Whitney, general passenger and ticket agent of the Great Northern Railway, is remarkable among many such books, not only in the interest and instructive character of its matter, but in the beauty and number of its illustrations and its mechanical excellence. "Valley, Plain and Peak, from Midland Lakes to the Western Ocean, by the Great Northern Railway," is a

title sufficient to lure the weary toilers of the cities to a term of recreation, and a glimpse within the covers will certainly prove an irresistible attraction to visit the scenes therein depicted.

*THE Souvenir* edition of the *St. Joseph Daily News* is a creditable specimen of the enterprise of that enterprising paper. The work is very copiously illustrated, and its design, "to show the advantages of St. Joseph and Northwestern Missouri as a desirable place of residence," is certainly successful. Messrs. W. M. Shirley & Brother, the printers of the book, are to be commended for its excellent typography and presswork.

"SMALL TALK ABOUT BUSINESS," by A. E. Rice. A banker's business hints for men and women. Published by Fremont Publishing Company, Fremont, Ohio. 70 pages. Paper, 40 cents; cloth, 75 cents, by mail, postpaid. Descriptive pamphlets free. This book, as its name indicates, is a talk about business; a banker's talks to men and women about the common, everyday business affairs of life. It is brimful of useful ideas for both young and old.

CLARA SHERWOOD ROLLINS'S "A Burne-Jones Head and Other Sketches" (Lovell, Coryell & Company) is another collection of moths that strive with each other to see how near they can pass by the fire and not singe their wings. The heroines of these half-dozen sketches are in the main "vivacious little married women . . . who affect the Turkish and other things," who have Burne-Jones heads attached to beautiful bodies that men rave over"; and the men are called *friends*. "Of all the ill-used words in the English language," says an author, "the word 'friend' has greatest cause for complaint. Sometimes one wonders why such a word was ever made. There is so small demand for it in its real meaning. It should be recoined—the original stamp is almost obliterated." Let us therefore not have things represented as they are or as many of us see them—in society—but as they should be. Let us have models to look up to in envy, real men and women of the true stamp—*friends*—not mere things in men's and women's clothing, to parody an old phrase. But alas! it is the so-called "people of the period" that are of the sort to sell our books; and by a strange sort of paradox our real people rarely get into fiction nowadays. The publishers have made the "Burne-Jones Head" attractive by dressing it up in dainty manner after the fashion of Mr. Le Gallienne's "Religion of a Literary Man."



## CHICAGO NOTES.

A. J. TRIS, a sufferer from epilepsy, being incapacitated for work, left for the Printers' Home on August 17.

It is confidently predicted that the year 1895 will see machines introduced on all the Chicago daily papers.

RUMOR has it that the *Herald* will shortly put Page typesetting machines in operation in its composing room.

RUBEL BROTHERS, printers and stationers, have removed to 346-348 Wabash avenue, where they occupy three floors.

THE *Tribune* has given formal notice to its composing-room staff that machine composition will be introduced at the close of the present year.

T. W. HARDY, formerly of Washington, D. C., who has been suffering from an affection of the lungs, was sent to the Printers' Home, at Colorado Springs, on August 15.

SECRETARY MCEVOY reports the number of compositors arriving in Chicago, July 23 to August 18, inclusive, to be seventy-one, against forty-seven departures during the same period.

A FEELING of depression obtains among newspaper compositors consequent upon the existing dull times and unfavorable outlook. The promised introduction of machine composition is responsible for the latter.

COL. JOHN ARKINS, manager of the *Rocky Mountain News*, who died on August 18 at Denver, Colorado, of acute gastritis, was at one time a resident of Chicago. In 1867 he held the position of proofreader on the *Republican*.

THE last edition of the *Electrotype Journal*, published by the Franklin Engraving and Electrotyping Company, Chicago, contains a number of new calendar designs, ornaments, initials, etc., and is printed in a most creditable manner.

J. P. ROBERTSON, for twenty-four years in charge of the art department of Rand, McNally & Co., has purchased a half-interest in the Vandercook Engraving & Publishing Company, 407 Dearborn street, and assumes the position of secretary and treasurer of that concern.

THE Chicago Society of Proofreaders held its regular monthly meeting at the Grand Pacific Hotel on August 12. One new member was admitted and one proposed. On September 9 the first yearly meeting will occur, when officers for the ensuing year will be elected. It is the aim to maintain a high standard of qualification for membership, and all applications will be referred to a committee of scrutiny, who will make the necessary inquiries and report at the next regular meeting. At each monthly meeting, after routine business is disposed of, papers will be read, discussion had thereon and matters of interest to the profession related. A social dinner is in contemplation.

THE Old-Time Printers' Association held a basket picnic in Lincoln Park on Saturday, July 28. The weather was all that could be desired, and quite a number of the veteran disciples of the preservative art were present with their families. It goes without saying that the usual interchange of reminiscences occurred. After a group picture of those present was taken at the base of the Linné monument, the cloth was spread on the ground under the trees, and the contents of the baskets pooled, from which a general "divide" was made, and the "matter" rapidly disappeared. The Association provided ice cream and lemonade, of which there was more than sufficient to satisfy all repeaters. A number of races were contested for by the little ones. Among those in attendance were the venerable ex-President J. S. Thompson, ex-President John Anderson, President McLaughlin, Secretary Mill, M. J. Carroll, A. B. Adair, J. L. Lee, William Piggott, M. H. Madden, H. Thompson, S. K. Parker, W. C. Bleloch, James and Charles Bond and J. L. Bancroft.

MR. H. H. KOHLSAAT, until recently publisher of the Chicago *Inter Ocean*, has been in New York quite a good deal of

late for the purpose, as he puts it, of acquiring control of a "first-class newspaper." He first decided upon the *Tribune* as being about his size and, failing there, rumors connecting him with the *Times* were afloat for a considerable time. But it is all over now, and New York as a field of operations has been abandoned and ere many moons have come and gone Mr. Kohlsaatt will once more be a power in newspaper circles in Chicago. Whether he is to launch a new venture or rejuvenate an old one is not known, but authorities say that he will have a newspaper of some kind soon. Maj. Moses P. Handy would have been his managing editor in New York had everything turned out satisfactorily and there is no doubt he will fare equally well in Chicago. It will probably also mean a nice editorial berth for Colonel Barton, who was one of the powers in Major Handy's "publicity" office at the World's Fair and who is now private secretary to Vice-President Stevenson. C. N. Greig, business manager of the *Inter Ocean* under the Kohlsaatt reign, will doubtless also come in for his share. He is now advertising manager of the New York *World*, but it is not believed that it will be necessary to go after him with a grappling hook to get him away from the tender mercies of Mr. Pulitzer's treadmill.

## REVIEW OF SPECIMENS RECEIVED.

MESSINGER JOB PRINTING COMPANY, Owensboro, Kentucky. Cards, envelopes, bill-heads, circulars, etc., of average excellence.

B. F. BROWN, JR., Anderson, South Carolina, forwards samples of bill-heads, cards, etc., composition on which is fair and presswork good.

THAD. B. MEAD, 96 Duane street, New York, furnishes a few samples of work which are well up to the average in composition and presswork.

DAILY HERALD PRINTING COMPANY (F. H. McCulloch, manager), Austin, Minnesota. A few excellent samples of printing in colors, embossing on which is good.

ALFRED M. SLOCUM, Philadelphia, Pennsylvania. A useful memo. tablet, with a very unique design on front cover. Composition and presswork in his usual admirable style.

EDW. HINE & Co., Peoria, Illinois. An attractive circular, in red and black, headed "Business is Picking Up." We are glad to know this, and it should be for printers who turn out such good work.

FROM Charles M. Cattlet, with the Lansing Printing Company, Norwalk, Ohio, some cards which give evidence of his artistic ability as a compositor, and show that he is a careful, painstaking workman.

A BILL-HEAD in two colors by H. Lawrence Davis, the Bellville *Times* office, Bellville, Texas, is an excellent example of composition and presswork. The design is neat and well executed, and color register perfect.

WILLIAM HURD HILLYER, Atlanta, Georgia, sends some samples of work which are very poor specimens of printing. Composition could be greatly improved, especially on the two-color card. Presswork is bad.

VANDEN, HOUTEN & Co., 247-249 Pearl street, New York. Two samples of cards; one printed in silver and gold bronze on chocolate ground, the other in red ink and silver and gold bronze on black ground. Both are excellent examples of the printer's art.

"PAR EXCELLENCE" aptly describes the quality of work turned out by Davis & Warde, 141 Fourth avenue, Pittsburgh, Pennsylvania. It is the title of a neat booklet issued by them, printed in colors and embossed from steel dies, the composition and presswork being very artistic.

THE Aldine Printing Company, Fort Wayne, Indiana. Three booklets—the programmes for winter season of the Fortnightly Club, the Wednesday Club and the English Club—are tastily gotten up, each printed on fine writing paper, with cover in colors and gold. The composition is neat and presswork very good. Each is worthy of preservation as a souvenir.

A FEW samples of commercial work from the office of the Free Press Publishing Company, Kingfisher, Oklahoma, give evidence that some wide-awake printers have established themselves in that newly developed country. The Messrs. Admire, proprietors of the *Free Press*, are, without doubt, high-class printers, as their work attests, both in composition and presswork.

A PACKAGE containing a large variety of samples of color printing has reached us from the Jefferson Press, Detroit, Michigan. The work is very neatly executed, the designs being unique and the get-up of some of the stationery extremely novel. The designs are by Mr. F. A. Curtis and the presswork by Mr. Charles Wing, both of whom are evidently artists of no mean ability.

FROM Richard M. Bouton, foreman *Evening Sentinel*, South Norwalk, Connecticut, we have received a large package of every description of printing, from a small card to a 96-page illustrated catalogue, the composition and presswork of which were done by himself. The work bears evidence of taste and ability. The title-page of the catalogue might have



been better displayed, it having the appearance of being too much crowded; balance of work is commendable.

THE Griffith, Axtell & Cady Company, Holyoke, Massachusetts. A sixteen-page pamphlet, containing half-tone plates and appropriate reading matter descriptive of their facilities for turning out high-class printing. It is printed on heavy enameled stock, and the presswork is admirable. The cover is of tinted board, handsomely embossed with a very artistic design. All the work is executed in the highest style of art.

WE acknowledge the receipt of a 96-page book, handsomely bound in cloth, with the compliments of J. D. Spreckles & Bros. Company, San Francisco, California, entitled "North Pacific Coast Ports." It is handsomely printed on supercalendered paper, the composition and presswork both being of excellent quality, and is illustrated with a large number of beautiful half-tone engravings. The book is issued from the press of William C. Brown Company, and reflects great credit upon all parties concerned in its compilation and artistic and mechanical execution.

THE Globe Lithographing and Printing Company, 560-564 North Market street, Chicago, submit a number of samples of their lithographing, photogravure and half-tone work, in the form of a pamphlet, 6 by 10 inches, oblong, in size. All the work is of excellent quality, the photogravures especially being beautifully clear. The pamphlet is an elegant souvenir, worthy of preservation as a constant reminder of a house that is ready at all times to satisfactorily fill orders in any of the above lines. The company were awarded a medal at the World's Fair for excellence in photogravure work.

A VERY neat card has been sent to us by The Henry O. Shepard Company, 212-214 Monroe street, Chicago, which we here reproduce for the benefit of our artist-compositor readers. The line "Western White Sand Co.," and the matter in the panel at the left, are printed in red and embossed; the balance of card in black. The effect is very pleasing.

H. E. PALMER,  
PRESIDENT AND MANAGER.

N. C. FISHER,  
SECRETARY-TREASURER.

MILLS.  
SERENA, ILL.  
WEDRON, ILL.  
MILLINGTON, ILL.  
SYLVANIA, OHIO.  
HOLLAND, OHIO.

## Western White Sand Co.

1008-1009-1010 Security Building,  
Madison Street and Fifth Avenue,  
Chicago.

MINERS AND SHIPPERS OF  
**Flint, Bottle, Plate and Window Glass**  
**SAND**

SPECIMENS were also received from the following: D. B. Landis, Pluck Art Printery, Lancaster, Pa.: commercial work of good quality both in composition and presswork. Campbell-Priebe Company, 187-189 Washington street, Chicago: some neat specimens of commercial work, of excellent quality, especially as to presswork. William Gordon, with James Cowan, Holyoke, Mass.: samples of commercial work—composition neat, presswork good. Curtis & Stillwill, Downer's Grove, Ill.: some neat specimens of commercial work, the presswork being very good. Seaside Printing Company, Atlantic City, N. J.: specimens of commercial work fairly well executed. Meade L. Boyd, with Review Printing Company, Postoria, Ohio: letter-heads in two colors, neatly designed and well executed, both in composition and presswork.

ADVERTISING blotters have become a favorite means for printers to place themselves in communication with the public, and we receive so many of them that space will not permit of each being critically noticed in this column. We therefore simply acknowledge receipt of blotters from the following: Landmark Job Office, Statesville, N. C.; Barclay Brothers, Scranton, Pa.; Jackson Quick Print, Waterbury, Conn.; St. Johns News Art Printery, St. Johns, Mich.; W. H. Wright, Jr., Buffalo, N. Y.; Uhler Brothers, Charleston, Ill.; Standard Publishing Company, Anaconda, Mont.; John T. Palmer, Philadelphia, Pa.; Brown-Thurston Company, Portland, Me.; Quick Print, Spokane, Wash.; Mast, Crowell & Kirkpatrick, New York, Chicago, and Springfield, Ohio.

THE New York World Outing Club, which was organized some time ago, will hold its first picnic on Wednesday, September 19. Many interesting events have been arranged. R. H. Deery is secretary-treasurer.

### TRADE NOTES.

CHARLES FRANCIS, formerly superintendent of the Moss Engraving Company printing plant, has gone into business for himself at 124 West Twenty-seventh street.

To accommodate their growing business, Golding & Co. have been compelled to remove from Plymouth place, and have taken quarters at 346 and 348 Dearborn street, where they have largely increased store space.

THE July and August issues of "Our Bulletin," published by Golding & Co., Boston, Philadelphia and Chicago, have been pretty well distributed to the trade, but if any have failed to receive them a postal to either of the offices will bring what is wanted.

THE firm of Topham & Lupton, publishers of "Specimens of Letterpress Printing," advertised in our pages, has been dissolved, Mr. Topham having retired from the firm. The business will be continued at the same address, Parliament street, Harrogate, England, by Mr. Sam B. Lupton.

THE pamphlet describing the Thorne typesetting machine, which has just been issued by that company, is a neat piece of typography. It gives a complete explanation of what the machine is, what it can do and what the users of it say of its workings, and is illustrated with a number of cuts of the device and the interior of the factory where made. The "Thorne" is making a record for itself, and is attracting much attention. The advertisement of the company will be found on another page.

THE Pursell Envelope Company of Albany, New York, of which James H. Manning, son of the late Secretary of the Treasury Manning, is president, which has the contract for supplying the government with \$3,000,000 worth of stamped envelopes, has decided to abandon Albany and manufacture at Holyoke, Massachusetts.

A. W. KOENIG, engraver and illustrator, 312 Seneca street, Cleveland, Ohio, has just issued an illustrated price-list of engravings which contains many attractive designs of value

to printers. The book has 148 pages, and is printed in excellent taste. He would be glad to send copies of the catalogue to those requiring illustrations for any purpose.

WE acknowledge receipt of a unique business card from the George W. Prouty Company, 128 Oliver street, Boston, Massachusetts, advertising their wood printing presses. The "card" is 5 by 9 inches in size, and its novelty consists in the fact that it is not a card in one sense, but is made of wood about 1/4 inch thick. The object is to show the possibilities of wood printing with the machines manufactured by the Prouty Company. The design is neat, and the printing, which is executed in four colors, is unusually well done, being the work of Fred W. Goodwin & Co., of Boston. All printers interested in wood printing should send for one of these cards and for catalogue of the presses upon which they are printed.

ADVERTISING by catalogue, though an expensive method, is one which has many desirable points in making sales, and one of the most vexatious experiences which a business man has is distributing his catalogues into reliable hands. In this connection an advertiser writes: "I desire to call your attention to the annoyance which irresponsible persons give to manufacturers by making requests for catalogues. For instance, a postal card received today says: 'Sirs,—Please send me your catalogue and price-list of wood type, etc., as per ad. in INLAND

PRINTER, and oblige. \* \* \* Nothing to show that they are printers. Have no commercial rating; not in my information book; make no allusion to whether they expect to buy. The question comes up, Shall we spend, say, 35 cents or so on all such cases, and go it blind? It may be that the party has just started up and has no credit as yet, and in such a case no one wants to snub a prospective customer. If you could only get some of these people to see our side of the matter. If they are decent printers they ought to have letter-heads, that is certain. Sometimes the inquiries come from amateurs, and we try to get a deposit on the book of, say, 25 cents, to be refunded on the first order, but there is little satisfaction in that. I think you can help a great deal by stirring the careless ones up."

#### OF INTEREST TO THE CRAFT.

A BICYCLE club has been organized in the New York *Times* office. L. A. Johnson was elected president; W. A. Bearmore, vice-president; M. J. Carroll, secretary-treasurer.

THOMAS HEAFEY and John H. Daley have been selected by Newark Union, 103, as delegates to the International Union meeting at Louisville. Harry Thomas will represent No. 94, Jersey City.

NED SIMS was unanimously elected to represent Wheeling Typographical Union, No. 79, at the next session of the International Typographical Union. Work is very dull in Wheeling; more "subs" than situations.

A BASEBALL game was played on Wednesday, August 15, at Ridgewood Park, between teams from the *Sun* and *Mercury*, of New York. The former won by a score of 13 to 9. The proceeds were turned over to a sick member of the union.

WILLIAM F. OGDEN, well known in printing circles in Chicago, Cincinnati and St. Louis, committed suicide by taking poison, on the evening of August 10, at Chillicothe, Ohio. He was a member of the typographical union. His widow and five children survive him.

THE change in the management of the New York *Daily America* and *Mercury* resulted in a turning over in the composing room also. Joseph Bussey, the foreman, who grew up with the paper, was deposed, and Charles Wright, assistant foreman of the *World*, was put in charge.

AN outing was indulged in by members of the New York *Sun* chapel on July 29 that despite the very hot weather proved an agreeable diversion. Baseball and other games made keen appetites for a noonday lunch, at the conclusion of which some good story-telling and short speeches wound up the day's enjoyment.

At the election of officers of Typographical Union No. 98, Brooklyn, New York, the result was as follows: President, Peter F. Finnen; secretary, William C. Rosenkranz; treasurer, Samuel P. Adams; reading clerk, George L. Haynes; trustees, D. M. Webster, Michael Hughes and John Davis; auditors, William D. Wilkins, J. E. Lanigan and S. O. Boon; sergeant-at-arms, Herman Kugler; delegate, H. W. Ziegler.

THE public printer has issued a notice to all employees of the government printing office instructing them to notify correspondents to direct all mail matter to their places of residence instead of to the office. No mail for employees will be distributed through the working divisions, and no newspaper mail will be accepted. Subscribers to THE INLAND PRINTER are requested to give us their proper addresses if any change has been made since the printed list of employees was sent out.

EASTERN delegates to the International Typographical Union convention at Louisville have the choice of two routes as far as Washington. One of these will be by the Old Dominion steamship line to Norfolk, giving an opportunity to visit Fortress Monroe, Old Point Comfort and other points of interest on the way to Washington, where it will meet the other

contingent of the party, whose route will be direct by way of Philadelphia and Baltimore. From Washington the party will go by way of the Chesapeake & Ohio straight to Louisville.

SUPERINTENDENT SCHUMAN, of the Printers' Home, at Colorado Springs, Colorado, was lately notified by an inmate of charges of conspiracy with threats of ill-treatment. The notification filed was sent by Mr. Schuman to President Prescott with a demand for an investigation. A visiting committee was appointed, consisting of A. L. Runyon, of Pueblo; W. A. Whitemeyer and James J. Burns, of Denver, and Joseph Conway, of Kansas City. The committee will investigate current rumors against the management, as well as proposed repairs and improvements to the building.

A DISPATCH from St. Louis, dated August 24, says that the committees of conference on amalgamation of the International Typographical Union and the International Printing Pressmen's Union have settled the differences between the two organizations. The agreement includes an alliance, offensive and defensive, in regard to the strike law; allied printing trades councils in every city and town in the United States and Canada, and a joint union label. The warfare heretofore existing between the two bodies is suspended pending the ratification of the articles of agreement, which have been indorsed by President W. B. Prescott, of the International Typographical Union, and President Theo. Galoskowsky, of the International Printing Pressmen's Union.

THE question by Typographical Union No. 6, of New York, of continuing for five weeks the five per cent assessment on all earnings of members in excess of \$10 per week was referred to a vote of chapels the second week of August, and was decided in the affirmative, the result being about 1,700 to 900. The amount raised by assessment for the past ten months has been nearly \$20,000. The out-of-work problem is one that is receiving serious consideration by the members of the union. Secretary Ferguson estimates that the number of men thrown out by the introduction of typesetting machines in the territory contiguous to New York will run away up into the hundreds. He is making an effort to obtain statistics to serve as a basis for calculation, for it will, of course, be impossible to obtain absolutely correct figures. The union cannot be expected to contribute to the support of these men indefinitely and a way out of the difficulty is being just now very much sought after.

It is not often that strikes are won the same day they are declared, but such is the history of that on Monday, August 6, at the W. B. Kellar Publishing and Printing Company, 216 William street, New York, though the victory was only temporary. Seven Thorne typesetting machines were put in there some time ago and the wages paid for operating them was much below the union scale. The union set about to see what could be done to remedy matters and after doing some missionary work all the members of the office force were induced to ally themselves with it. At two o'clock on the day named the entire force left the office. The proprietors made an effort to get together enough new help to enable them to get out their papers but without avail, and they were forced to come to terms. The office was run as a union office for about a week, when it was again put back in the old course, the force coming down on the following Friday to find themselves locked out.

THE seventh annual excursion of Pressmen's Union No. 1, I. T. U., occurred on Tuesday, August 21, and was successful in every respect. It was one of the pleasantest affairs in the history of the organization and all branches of the craft were in attendance, together with their wives, families and sweethearts. The day was spent at River View, one of the most charming resorts on the Potomac River. Dancing, boating and all outdoor games were the order of the day, the party enjoying a moonlight ride to Indian Head in the evening, before returning to Washington—a delightful ending to a pleasant day. Prizes were awarded for the most popular lady



and gentleman and the contests were very spirited. Miss May Hanlon, of the government printing office, won the lady's prize, an elegant diamond ring, while Mr. G. W. Kraemer captured the gentleman's prize, a handsome shotgun of improved pattern. The committee in charge deserve much praise for their efforts in making the excursion so pronounced a success.

THE recent election of "Big 6" has been, of course, the principal topic of conversation along the "Row" in New York, but now that it is past its echoes become each day more indistinct. Principal interest prior to the event centered about the two most important offices, and their incumbents were, as was expected, reelected. The total vote is as follows: Total vote, 3,273. President—James J. Murphy, 2,195; John Fitz, 1,050. Vice-President—Walter M. Dermody, 2,151; Joseph Payez, Jr., 1,052. Secretary-treasurer—William Ferguson, 2,075; Marvin D. Savage, 1,151. Trustees—Edward Farrell, 1,766; William H. Bailey, 1,944; Thomas E. Skipper, 1,727; William B. Cole, 1,421; P. E. Sheridan, 1,130; James J. Nolan, 1,365. Board of Auditors—Joseph S. Durant, 2,074; James R. Pigott, 1,972; Robert Pirie, 1,014; W. A. Le Claire, 1,148; John Fitzpatrick, 1,166; W. H. Ferrell, 1,109. Delegates—D. J. McCarthy, 1,726; William Perkins, 1,873; James M. Donohue, 1,720; P. J. O'Connell, 1,543; Thomas H. Holmes, 1,243; Richard H. Cook, 882; Eugene O'Rourke, 1,160; Barnett Greenberg, 1,235; George A. Mulhern, 836. Alternates—Horace Couillard, 1,896; Richard F. Aull, 1,723; Warren C. Browne, 1,906; Leon Bossue dit Lyonnais, 1,594; William Healy, 1,236; James B. Harvey, 1,245; Lawrence Ryan, 1,125; Joseph Boland, 1,073. Reading Clerk—Thomas A. Lawton, 1,910; Alexander P. J. Ball, 1,031. Sergeant-at-Arms—Thomas J. Robinson, 1,869; C. J. Lockwood, 1,145.

#### NEWSPAPER GOSSIP.

A NEW daily paper devoted to labor interests will shortly be published at Peoria, Illinois. It is to be called the *Evening Times*.

THE *Conductor and Driver* is the name of a new weekly paper that made its appearance in New York city the latter part of July. As its name indicates, it is devoted to the interests of street car employees.

ORDERS for nearly five hundred new machines are in the hands of the Mergenthaler Company and they will be shipped as soon as completed. We understand that a good percentage of these will come to Chicago.

THE New York *Herald* prints the latest war news from China and Japan, for the benefit of American residents from those countries, in their native language. With characteristic foresight, it labels each account, so that there is no probability of their readers getting them mixed.

THE publication of the daily *Chinese News* was begun in New York, Friday, August 3. It consists of a single sheet, 14 by 18 inches in size, and is printed in red. No type is used, the characters being written and reproduced by etching. It will appear at eleven o'clock in the morning.

THORNE typesetting machines have been ordered by the Norfolk (Va.) *Landmark*, Lynchburg (Va.) *News*, Worcester (Mass.) *Post*, Saginaw (Mich.) *Globe*, Lexington (Ky.) *Stock Farm*, Dubuque (Iowa) *Globe*, the *Texas Baptist Standard*, Waco, Texas; the *American Nonconformist*, Indianapolis, and the Topeka (Kan.) *Press*. Several have also been shipped to France and Germany.

THERE is being practically tested in New York, an electric machine, similar in appearance and working to the familiar tape-printing "tickets" so commonly used in metropolitan offices and hotels, known as the "Esseck Electric Page Printer," which gives the news instantaneously and automatically at any number of stations. The strip of paper used is about the width of two newspaper columns, and the published

matter appears in a line of broad, clear type, so that, "he who runs may read." The sender of the news simply spells out the word on a keyboard, similar to a typewriter. A speed of forty words per minute is developed and the circuit is worked with one wire.

A STRIKE a trifle out of the usual run took place on the *Jeweler's Review*, 48 Maiden Lane, New York, at noon, Tuesday, August 7. It was led by the editor-in-chief of the paper, and included the force down to the office boy. Salaries have heretofore been paid at intervals whose frequency was not at all certain, and the force struck for a regular pay day. They won a victory in five hours.

THE *Gazette*, of Windsor, Illinois, sends out the following prescription, which is doubtless to be used immediately:

MANYSALES & GOODBUSINESS,  
DRUGGISTS & APOTHECARIES.  
1894 Enterprise avenue, Push City.  
Prepare for  
That Lonesome Feeling,  
B Advertising Matter for the *Windsor Gazette*.  
Directions: Take from one-fourth to one column  
once a week until overrun with business.  
LILLY & DUNSCOMB,  
M. D's (Make Dollars for you).

A GREAT deal has been said about Lillian Russell's penchant for "jumping" contracts, but she seems to have one with several New York papers that is entirely satisfactory, and that she has no wish to see canceled. Columns upon columns, padded to such an extent that it almost oozes out at the seams, appear about her most trivial affairs. The *World* evidently is not "in" on this deal, but it has a better one with James J. Corbett. Several pages have been devoted of late to letters from that champion bruiser, and to descriptions of his doings, and it even went so far as to print an interview giving his opinion on the tariff question. It requires a vivid imagination to believe the stories one hears about the lavish use of the blue pencil in New York newspaper offices.

JOE HOWARD is a journalist who is supposed to know what he is talking about, and when he said recently that there were three first-class morning papers in New York for sale, the only conclusion he left open is that he considers all New York morning papers first-class. The reason for Mr. Kohlsaat's failure to purchase a "first-class" New York newspaper is patent. Their editors are so closely allied to them that they consider them almost a part of themselves, and would doubtless never think of severing their connection as editors and publishers until their time comes to give up all earthly cares. We speak in the same breath of the *Herald* and James Gordon Bennett, of the *Tribune* and Whitelaw Reid, of the *Sun* and Charles A. Dana, and of the *World* and Joseph Pulitzer. These men have been devoting, one might almost say, their lives in an endeavor to demonstrate that a man should desire no greater honor than to be in their places as the heads of their respective newspapers, and if a retirement should ensue this side of the final one, it would seem to be almost an acknowledgment that they had lived in vain.

A RECENT change that may have been a fulfillment of a part of Howard's prophecy, is that of the sale of the *Daily America and Mercury*, which will hereafter be known as the *New York Mercury*, a name which has long been borne by the Sunday edition. The words "Daily America" appear under the head in small type, but it is understood that they will eventually be dropped. Mr. Huber, of Huber's Museum, and several other prominent theatrical people, are interested in the new company. James F. Graham will act as managing editor, and Jason Rogers as publisher. The words "Founded by William Caldwell," will be run at the head of the editorial page, after the manner of the names of Horace Greeley in the New York *Tribune*, and George W. Childs in the Philadelphia *Public Ledger*.



## BUSINESS NOTICES.

## THE DICK MAILER.

If looking for a mailing machine—one that is reliable and has stood the test of time—"Dick's Seventh Mailer" will meet your views. It is called the "seventh" because six others were made before it, each being an improvement on the one preceding, so that the last is as nearly perfect as can be invented. Over 8,000 are in use. Three labels a second have been stamped with it. An illustration of the machine is shown on page 505. Send to Rev. Robert Dick Estate, Buffalo, New York, for particulars before you settle on the purchase of your machine.

## UNLOCKING THE MIDGET QUOIN.

The accompanying illustration is that of the method of unlocking the Midget quoin. Unlike ordinary quoins the Midget requires no key for locking, the entirely new principle upon which it is constructed making it unnecessary. The key used in unlocking is operated in the manner shown. There is no friction in any operation, which makes entirely credible the claim of its projectors that it will never wear out. For use in crowded forms the Midget is especially recommended. E. B. Stimpson & Co., 31 Spruce street, New York, are the makers of this handy little quoin.



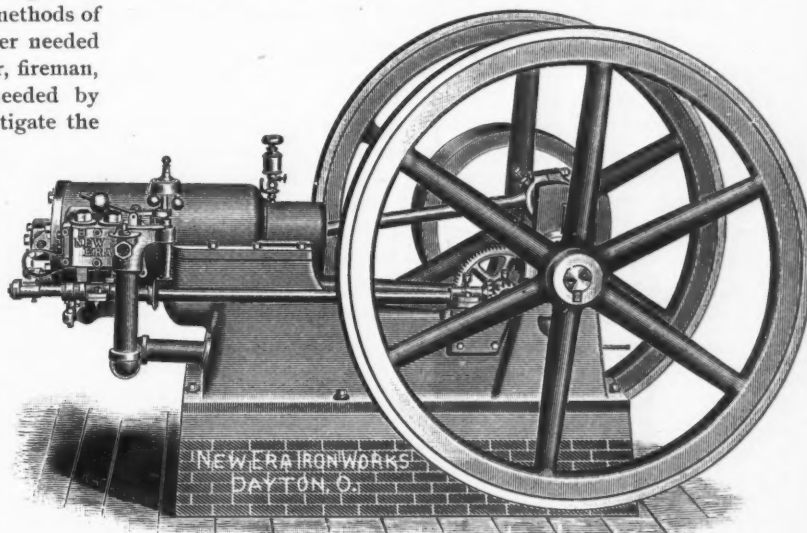
## NEW ERA GAS AND GASOLINE ENGINES.

Very great interest is being manifested in gas and gasoline engines at present by users of power in all departments of manufacturing and business life, owing to the high state of proficiency to which this particular class of engines has been brought. The expense of this style of engine is not large, and the cost to run it is low when compared with other methods of obtaining power. When one can obtain all the power needed without fire, water, steam, boiler insurance, engineer, fireman, coal, wood, ashes, etc., and have it whenever needed by merely turning a wheel, it is time to at least investigate the workings of these motors. The accompanying cut shows the engine made by the New Era Iron Works, of Dayton, Ohio, which has a number of good features which specially commend it. Being of heavy weight and slow speed it runs easily and gives steady power. The gas, air and exhaust valves are all controlled by positive mechanical movements, all timed to produce perfect results. Every movement on the outside is in sight, and easily reached or adjusted by a single bolt. The working parts are on a single lateral shaft operated by the crank shaft. The result of all these is that the engine is simple, of full power, does perfect work, and is of unquestioned durability. The power is obtained by introducing gas and air properly mixed into the cylinder, where the piston compresses it, and an explosion is produced either by an electric spark or ignition tube, when the expansion of gas drives the piston forward. The admission of gas is regulated by a governor which takes it only as often as is necessary to do the work required, and keep up the power of the engine. Two very heavy fly-wheels are used to keep up the momentum, and make the power steady. The supply of gas is repeated, as above explained, as long as the engine is in use. When it

is desired to stop, the gas is merely turned off. A gasoline engine does not differ from a gas engine except that the gasoline is introduced into the pipe through which the air is taken. With the "New Era" engine the gasoline is sprayed into this pipe where it forms a gas that operates in all respects as other gas. The explosion of gas in the cylinder would heat it to a high degree, but this is counteracted by a supply of water in a space or jacket around the cylinder. This water is supplied either by a live stream from city mains, or by circulating through a water cooler, which is kept filled. The latter is the most simple and inexpensive, although the former is oftentimes preferred in places where there is a water system. An elevated tank is sometimes used which is kept filled by a pump operated by the engine. Space will not permit the mention of the many advantages of gas and gasoline engines, and the "New Era" engines in particular, but full information can be had by writing the company at Dayton, Ohio.

## THE COX READY-INDEXING FILE.

This file is the invention of a practical man to facilitate his own work as manager of the advertising department of a large wholesale house. It is, however, equally adapted for any purpose involving the recording or use of any considerable list of names and addresses. All the inconvenient features of the more or less elaborate book indexing systems are avoided. Only "live" names are kept in use, and the "dead" or discarded can be readily removed as desired. The file consists of a series of drawers, say one (or more or less as necessary) for each state or district. Cut into the bottom of each drawer-side from within, is a groove in which slide freely tongued cards as large as the cross section of drawer inside. These are designated "town cards," and on them are written alphabetically the



names of towns where customers or others reside. These cards are easily removed and replaced. In front of each town card are smaller "name cards," on which are placed the desired names and addresses, with other necessary data, regarding their business, credit rating, etc., one card for each name. Each drawer when filled will hold one thousand name cards. A sliding "compressor," working along the drawer bottom, exercises the tension necessary to hold the cards in place

when not in use, and can readily be relaxed or restored as desired. A trial of the Cox file will commend it to printers and newspaper publishers. It is sent on approval, and if, after reasonable trial, it does not commend itself, it may be returned to the manufacturers and money will be refunded. H. H. Morgan & Co., manufacturers, 87 Wabash avenue, Chicago.

#### MEALS IN DINING CARS

Are one of the joys of travel. Well-cooked food, temptingly served, is prepared from elaborate menus that include all delicacies and substantial the markets offer. Everything



is clean, fresh and appetizing. Owing to the complete through train service between Chicago and the East over the Pennsylvania short lines, more dining cars run over them than over any other railroad. All the fast express trains carry cars of the Pullman pattern. Meals are ready at seasonable hours, and may be partaken of by coach passengers as freely as by persons having accommodations in parlor and sleeping cars. Like all conveniences adopted on these lines, the dining-car service on them has reached a high standard of excellence. For details regarding the service apply to any ticket agent of connecting lines, or address H. R. Dering, Assistant General Passenger Agent, Chicago, Illinois.

#### A NEW PROOFPRESS.

Paul Shniedewend & Co., Chicago, have just put on the market a new proofpress which is a practical and low priced device for both small and medium sized newspaper and job offices. It is made with a bed complete, has steel polished handles, and is covered with a good quality of felt. The circumference of roller is same as the printing surface of the bed, and the roller makes but one revolution, thus does not injure type by the seam in blanket. The ends of roller traveling on the tracks are the same size as in the middle, so that in taking the impression there is no slurring, crumpling or dragging of sheet as with presses made in the old way.

#### THE WETTER HAND NUMBERING MACHINE.

The illustration herewith shows the new hand numbering machine made by Joseph Wetter & Co., 20 Morton street, Brooklyn, New York; a compact, solid and simple little machine, which is made as perfect in every part as good judgment and the best materials would allow.

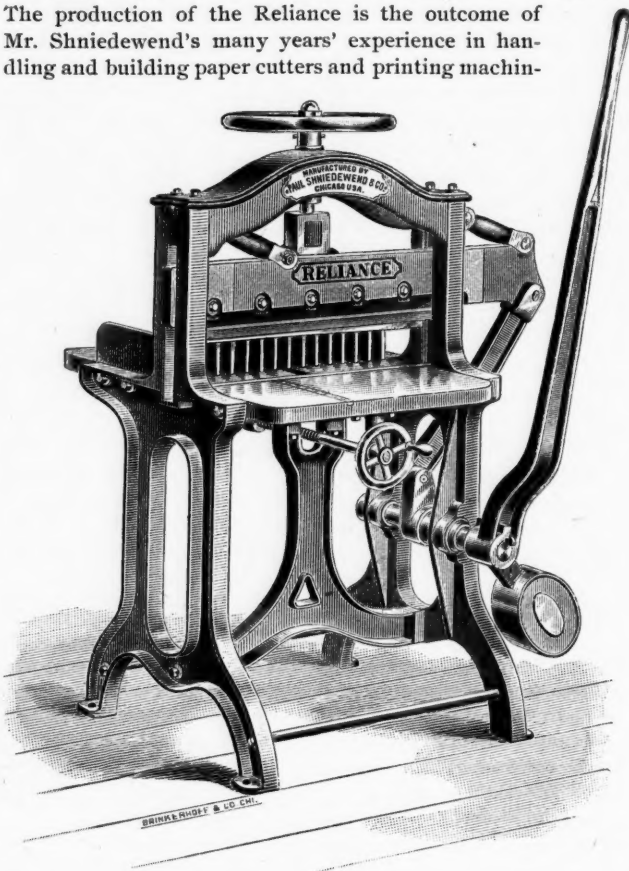


The machine is entirely automatic, and is handsomely nickel-plated, the figure wheels and working parts being constructed of the finest tool steel, perfectly hardened and tempered, insuring the greatest durability and the most permanent accuracy. Its figures strike in exact alignment and give clear and sharp impressions, and the inking pad is quickly and easily manipulated without soiling the fingers. It has a quadruple action, the changes from consecutive to duplicate, triplicate or repeat being effected by a simple and convenient dial on the side of the frame. The triplicate movement is one of the points which the makers lay particular stress upon, is of great advantage, and something that printers and others should take into consideration when arranging for the purchase of a machine

of this description. The uses to which this machine can be put are so numerous that we have not room to even mention them here. It takes the place of larger and more expensive numbering machines, and its convenience, not only in the bindery, but in the business office, is attested by the large number now in use. It will number notes, checks, drafts, orders, receipts, blank books and any kind of printed matter, and is worked with perfect accuracy as rapidly as any operator can count. The manufacturers of these machines are so entirely satisfied they will do all claimed for them that they are willing to give responsible firms an opportunity of testing them before purchasing. If you are interested in having one of these machines, write them to send one subject to acceptance or return after five days' trial. We venture the assertion that if you once have a chance to examine the device and test its merits, you will keep it and perhaps order more.

#### RELIANCE LEVER PAPER CUTTER.

The manufacturers of the Reliance Lever Paper Cutter make a broad claim as to the improvements of their cutters over others of like styles. All parts being made by a set of special jigs, renders every piece strictly interchangeable, which means not merely that parts can be quickly and cheaply replaced, but has much to do with the uniform accuracy of the machine. The production of the Reliance is the outcome of Mr. Shniedewend's many years' experience in handling and building paper cutters and printing machin-



ery. It is designed in detail for essential strength and graceful appearance. The top arch, which receives the strain of the clamp screw, is cross-ribbed; and is well formed and extra heavy, as is also the knife-bar and clamp. These are reasons why there can be no springing or yielding on the Reliance — features absolutely essential to accurate cutting. The operation of the cutter is unhampered by gears or springs. The knife has the shear-cut, while the lever system is simple and powerful, rendering heavy cutting remarkably easy. The lever is keyed to the shaft, as is also the crank. The arm connecting knife-bar with the intermediate lever has a motion in direct line with the motion of the knife-bar, thereby guarding against lateral strain and wear on the knife-bar and slots. Powerful



and easy clamping is afforded by the large clamp-wheel. The cutter has the interlocking back gauge and clamp, and gauges and cuts as narrow as one-half inch, and the back gauge comes to within *one inch* of the side gauge, so that the two gauges can be used together in squaring small work. A special feature is that the fingers on the clamp are made with a wider surface than those on the gauge, which minimizes creasing of the stock. The gauges are perfectly squared with the knife. When the clamp is raised, it is lower than the top of the back gauge, so that full lifts will not bulge up over the latter; and, again, the clamp does not raise above the edge of the knife, thus saving the operator many a wicked cut. It is made in 23 and 25¼-inch sizes, and furnished by typefounders and dealers in printers' materials generally. Paul Shniedewend & Co., 195-197 South Canal street, Chicago, are the manufacturers. They will be pleased to show the machine and the method of construction to all printers who are interested.

#### SAVING MONEY.

If three presses of one make will do as much and equally as good work as four of another, there is a manifest difference in favor of the former of the cost of the press, the wages of one workman, and the cost of power. And, besides, there is the economy of room, which is sometimes a considerable item. Of the different half super-royal presses now made, there is but one that can run constantly faster than 1,000 per hour without serious wear and great danger of breakage. The maximum of speed cannot be attained when there is a load of unnecessary bulk; cams and slides are likewise the enemies of rapid running. It is only in a continuous rotary motion, with the power imparted by a compound toggle movement within a solid frame that the union of great strength and high speed is accomplished. The new No. 9 Golding Jobber comes fully up to the above requirements, and Messrs. Golding & Co. invite the most rigid examination.

#### CHICAGO AT THE HEAD.

It will be of interest to readers of THE INLAND PRINTER to know that a Chicago firm has carried off the highest prize in the line of engraving at the Antwerp International Exposition. A facsimile of the letter testifying to this fact will be found upon page 558. This will be gratifying to those who are proud of the fact that America is making such wonderful strides in this particular class of work. It is also worthy of mention that this same firm received the highest award at the World's Columbian Exposition. The Franklin Company have just issued the Fall number of the *Electrotype Journal*, containing a full line of calendar plate specimens for the year 1895, which are far more extensive and attractive than those of any previous year. Every printer should possess a copy of this number. The address of the firm can be obtained by referring to page 496.

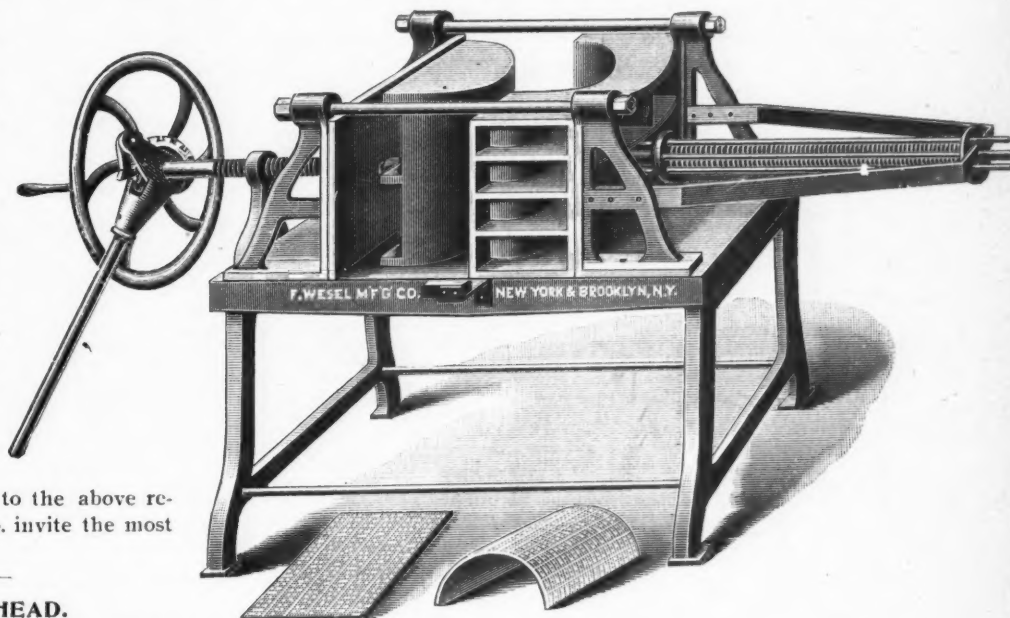
#### THE CHALLENGE MACHINERY COMPANY.

A representative of THE INLAND PRINTER recently paid a visit to the Challenge Machinery Co's factory, 2529 to 2547 Leo street, Chicago, and was not a little surprised to find business "rushing." It will be remembered that the above corporation (organized in December, 1893) purchased the greater portion of the machinery, plant and all the special patents on printing presses, paper cutters, etc., formerly owned by the Shniedewend

& Lee Co. Mr. J. Edgar Lee informs us that their business has steadily increased, notwithstanding the depressed condition of trade during the past few months, and that the orders for August and September will be largely in excess of all previous months. It is quite evident that the machinery made by the Challenge Company is in favor with the craft; and one has only to see the works and the new and modern machinery used therein, as well as the great improvements in presses, cutters and other specialties made by this company, to understand why the "Challenge" machinery is so popular.

#### CURVING MACHINE FOR ELECTROTYPE PLATES.

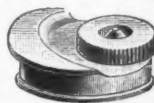
The progress made in the past few years in the printing of periodicals, magazines, etc., on web presses instead of flat-bed machines has made it necessary to produce curved electrotype plates for use upon these modern fast-running presses. To meet this requirement several devices have been brought out. One of these, which is receiving much attention and having great success, is the machine shown in the accompanying cut, which, without being heated, will curve a plate  $\frac{7}{8}$  of an inch thick and 20 inches long, to a cylinder of 13 inches in diameter.



There is no gas or any other appliance necessary and no rolling or fitting. It curves the plate in one operation, only taking about two minutes, with a snug fit to the cylinder, keeps the face of the plate perfect, and gives an even impression, especially on half-tone plates. It has been in operation for the past four months, doing the finest work. The F. Wesel Manufacturing Company, 11 Spruce street, New York, are the manufacturers.

#### ECCENTRIC STUD GAUGE PIN.

The accompanying illustration shows the new eccentric stud gauge pin recently patented by Edward L. Megill, 60 Duane street, New York, who is constantly working on new devices in this particular line for the benefit of printers. It is especially recommended for embossing or heavy printing. As it is capable of the most accurate adjustment, it will readily be seen that where perfect register is required this gauge will be found most effective. The lower portion consists of a thin disk of brass which goes under the tympan sheet. Attached to this disk is a pivot screw which is forced through the tympan, after which the other two portions of the gauge are attached, as shown in the cut. To secure the various adjustments it is only necessary to loosen the stud and move





the gauge to the proper position and then tighten the stud again. Full information in regard to this new device can be obtained by writing to Mr. McGill.

#### TO BOOKBINDERS.

Anyone intending to start a bindery, or desiring to increase their plant, would do well to address Street & Smith, publishers, 29 Rose street, New York, who are discontinuing their bindery and selling a number of machines at little higher prices than the value of the old metal, including Stonemetz newspaper folders, Sheridan smasher and trimmer, Campbell book folders and Thompson wire stitchers.

#### THE EAGLE PRINTING INK AND COLOR WORKS.

We introduce to our readers in the advertising columns this month the manufacturers of a new brand of printing inks and colors which is rapidly growing in favor. Their specimen book is a very pretty one that will be of value to the printer who strives to excel, and we hope everybody will embrace the opportunity, as the advertisement says, of "getting acquainted." E. M. Van Dyck, well known in connection with one of the largest ink houses in the East, is proprietor, and U. S. Parker, late of Chicago, New York manager.

#### WANT ADVERTISEMENTS.

We will receive special want advertisements for **THE INLAND PRINTER** at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

**COMPOSITOR**—Young man, fast and accurate, desires steady position; willing to work anywhere. Address "NEW YORK," care INLAND PRINTER.

**FOR SALE**—A handsome \$5,000 printing plant and established business, located in Fort Worth, Texas, for sale at a sacrifice. Best city in the state. Address Lock Box 572 for invoice and particulars.

**FOR SALE**—Book "How to Make All Kinds of Printing Inks and Their Varnishes," and other valuable information. Price \$5. Send in your order. GEO. W. SMALL & CO., Cincinnati, Ohio.

**FOR SALE**—First-class job printing and bindery plant, well equipped with presses, type, tools, etc., and doing good business; owners wish to separate newspaper from the job printing part; a fine chance for a pushing man; population of city, 23,000; location not far from Chicago. Address "JOURNAL," care INLAND PRINTER.

**FOR SALE**—Well established, modern equipped, paying job office in Rochester, New York. Investigation allowed and particulars given; inventory about \$3,000 cash. Address "ROCHESTER," care INLAND PRINTER.

**GREAT SACRIFICE!**—A few unbound volumes of the *American Art Printer* for sale. Single volumes, \$1 each; complete set, from Vol. I to Vol. VI, \$5.50; original price, \$12.50. These volumes contain practical papers by the best printers of the world, and the information covers every branch of the art from "devil" to publisher. The half-tone specimens are worth ten times the amount. To complete your sets address J. D. WHITE, 183 Sixth avenue, New York City.

**PRESSMAN**—Universal and Gordon, experienced on color, embossing and general job work; job compositor. J. W. CARY, 50 Dean street, Brooklyn, N. Y.

**NOW'S YOUR CHANCE**—For a short time only we will send, express prepaid, "McCulloch's Practical Job Record for Country Printers," a practical job record holding 3,400 jobs, substantially bound in cloth and leather trimmings, for \$2. We give free with each book Nos. 4 and 5 of "Practical Specimens." Job record same as above, only smaller, holding 1,700 jobs, for \$1.25, with No. 5 "Practical Specimens" free. "Practical Specimens," 25 cents per copy. What they say of it: "Specimens No. 5 received and carefully examined. They are the best I ever saw for general jobwork. I have Bishop's that cost me \$2, but consider yours the best."—S. C. Holly, Lehman, Pa. Send at once to F. H. McCULLOCH, Austin, Minn.

**PHOTO-ENGRAVERS'** Supplies—Zinc and copper plates, etching inks and powders, leather and composition rollers. Send for price list. Information cheerfully given. ALFRED SELLERS & CO., 59 Beekman street, New York.

**PHOTOGRAPHY FOR HALF-TONE ENGRAVING**—A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

**PRINTING** thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.



SEND for the neatest circular ever printed, entitled, "Something New and Some of Its Beauties." A gem of typography, describing a brand-new article on a brand-new idea, for wide-awake, up-to-date printers. Address any typesetter or CHAS. E. MAY, Moline, Ill.

**SITUATION WANTED**—A thorough printer, acquainted with all branches of jobwork, now foreman of a Boston office, desires to make a change; strictly temperate and can be relied upon; good references. Address, stating salary, Box 113, Needham, Mass.

**SITUATION WANTED**—By a pen artist; experienced in illustration, life sketching, portraits, designing; highest references. Address "DESIGNER," care INLAND PRINTER.

**SITUATION WANTED**—Job compositor, first-class and experienced, wishes situation in well-equipped office. Address "B. J.," care INLAND PRINTER.

**SITUATION WANTED**—Proofreader, reliable, desires situation. Experience in one of the largest offices in the country. Address "A. A.," care INLAND PRINTER.


**SPECIMENS OF JOB PRINTING**—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFE, Castalia, S. D.

**SUPERIOR EMBOSSEMENT COMPOSITION, A NEW INVENTION**—Speedily produces a reliable and irresistible FORCE of metallic hardness—one application printing 25,000 clear impressions. A boy can master its use in an hour. Makes male dies from wood, copper, brass, steel or zinc plates. With this FORCE an embossing press not required for everyday work. Composition, including liquid, \$1.25. SUPERIOR EMBOSSEMENT COMPOSITION CO., 708 Elm street, Camden, N. J.

**WANTED**—A position as foreman of folding paper-box shop. Large experience; am competent compositor, die setter, pressman and embosser; best references. Address "FOREMAN," care INLAND PRINTER.

**WANTED**—By a reliable, trustworthy young man, a position with reliable house as salesman; good references; understands printing business; would take other position; holds position as foreman of press and job rooms. Address "C. T. R.," care INLAND PRINTER.

**WANTED**—LITHOGRAPHER—One capable of taking charge of that department to communicate with a large printing house with view to starting lithographing in connection. One with capital preferred. References necessary. Address "BALTIMORE," care INLAND PRINTER.




# ILLUSTRATIONS

## BY EVERY MODERN

## PROCESS

# SANDERS

SEND FOR SAMPLES AND PRICES.



**HALF-TONE. PHOTO-ENGRAVING. ZINC-ETCHING.**

**ENGRAVING CO.**

**ST. LOUIS, MO.**



**B  
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**BUFFALO**

### OUR AD. CHANGES

Nearly every month, but the good quality of our Inks never does. We do not make quite as much splurge as some people, but we are quietly "getting there" right along. Printers know what our goods are, keep advised of us through this journal, and when our agents call are ready with their orders for Inks they are satisfied will work, because they have been tried and found not wanting. Do you use *Buffalo Printing Inks*? Don't delay longer, if experimenting with other and inferior kinds, but write us at once.

**Buffalo Printing Ink Works,  
BUFFALO, N. Y.**

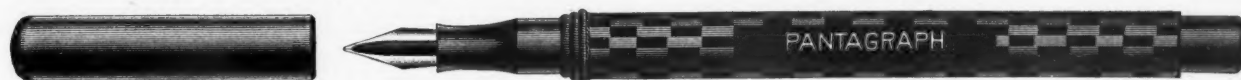


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**T**HERE ARE Printing Inks and Printing Inks.  
But when you get through experimenting,  
come back, as everybody does, to the old  
reliable goods of

**GEO. MATHER'S SONS COMPANY,  
29 ROSE STREET, NEW YORK.  
106 PEARL STREET, BOSTON, MASS.**

## A FOUNTAIN PEN FOR ONE DOLLAR!



**WARRANTED 14 K. GOLD.**

Not a cheap pen, but straight goods, and sold as a leader at this **special low price**. Have you ever used a fountain pen? Now is your chance to get a good one at a low price. Indispensable for the printer, pressman, artist and for use at home, as well as for the banker, merchant, tourist, business man and student. Mailed, postpaid, on receipt of \$1.00.

**THE HENRY O. SHEPARD CO., Printers and Stationers, 212-214 Monroe St., Chicago.**



**A CURIOSITY!** —The only Engraving plant in the world NOT "the largest."



We can say, however, with all due modesty, that our work is equal to, if not superior to that produced by those who continually advertise "We are largest." We have every modern appliance necessary for the production of good work. Write for samples and prices.

## PREMIUM OFFERS.





As the October issue will begin a new volume, now is an excellent time to make up club lists for THE INLAND PRINTER. No reduction from the regular rate is made for clubs, but the following premiums are offered to those who will send us subscribers, as an inducement to work up lists. The figure before each line indicates the number of yearly subscribers at \$2.00 each required to secure the premium named. Where one subscriber only is named, this one must be a new subscriber; when there are two or three, one must be a new one; where four, two must be new; where five or six, three must be new; where eight or nine, five must be new; where twenty, ten must be new subscribers. Double the number of half-yearly subscribers must be sent to secure the premiums. Subscriptions can begin with any number.

- 1 Advertisement Composition, Comment and Criticism.
- 1 Bill-head Specimens: Set No. 1 or Set No. 2.
- 4 Compounding of English Words.—Teall.
- 20 The Color Printer.—Earhart.
- 2 Pocket Dictionary (cloth bound).
- 3 " " (leather bound).
- 5 English Compound Words and Phrases.—Teall.
- 2 Embossing from Zinc Plates.—Melton.
- 9 Employing Printers' Price List.—Ramaley.
- 3 Embossing Made Easy.—Lawlor.
- 5 Goodwin's Bookkeeping Manual.
- 1 Diagrams of Imposition.
- 3 Specimens of Letterpress Printing.
- 1 Leffingwell's Rules of Order.
- 2 Multi-Color Chart.—White.
- 5 The American Printer.—MacKellar.
- 1 Book on Metal Engraving.
- 5 Perfect Order and Record Book.—Nichols.
- 1 Ninety Ideas on Advertising.
- 5 The Pentateuch of Printing.—Blades.
- 5 Wilson's Work on Photo-Engraving.
- 2 The Printers' Art.—Stewart.
- 2 The Inland Printer's Manual of Printing (cloth bound).
- 4 Views in Printers' Home.
- 1 Photography for Half-tone Engraving.
- 5 Photo-Engraving.—Schraubstadler.
- 2 Reducing Glasses.
- 4 Stereotyping.—Partridge.
- 4 Steps into Journalism.—Shuman.
- 8 Wilson's Cyclopedic Photography.

Advertisements fully describing all the above premiums will be found on other pages of this number. Look them up. Start at once and get up a club in your office. A little effort will give you a premium well worth the time spent in the work.

THE INLAND PRINTER CO., 214 Monroc St., Chicago.

SEND FOR 148 PAGE CATALOGUE OF—

A. W. Koenig, ENGRAVINGS  
312 Seneca St., FOR PRINTERS  
Cleveland, O.    

SEND 50 cents for the "Young Job Printer," the most popular instruction book for printers ever published; new edition just out. S. M. WEATHERLY, 115 Quincy street, Chicago.

## PATENTS.

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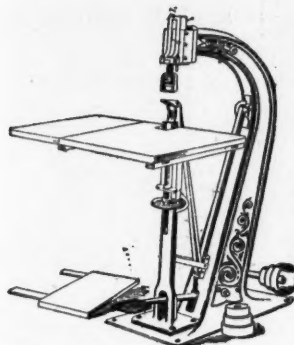
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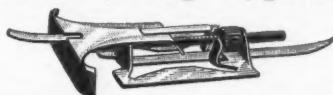
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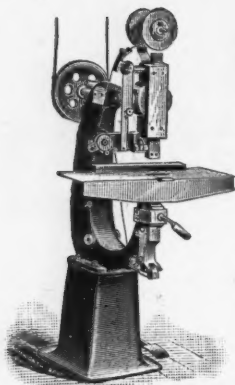
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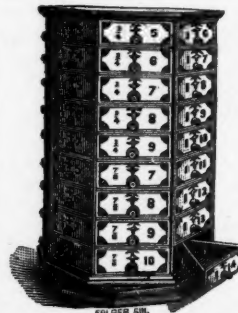
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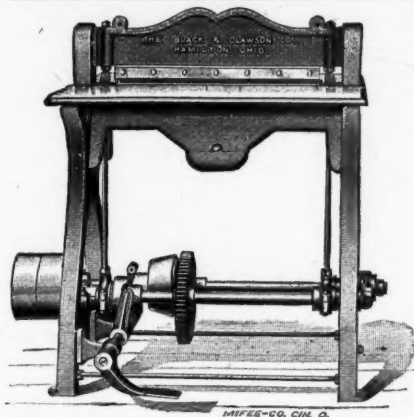
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JOHN THOMSON PRESS COMPANY,

ATLANTA, Ga., June 11, 1894.

*Gentlemen:* Being desirous of keeping up with the procession of the *fin de siècle* followers of Gutenberg, would request that you mail to my address a copy of your latest artistic catalogue of the "Colt's Armory" Press.

*I now have one of your presses and am thoroughly convinced that it is, scientifically and mechanically, the nearest approach to perfection ever attained by any maker, in a printing machine.*

I have one slight objection to press-smutting of tympan when impression is thrown off, when working a heavy form, even with only a few sheets of tympan and those drawn tight. Would suggest as a possible improvement on machine, as now constructed, that you increase the throw of the eccentric impression sleeves. Of course, I understand that the less the throw of the eccentric, the strain is not near so great on the adjuster-bar and latch, when impression is adjusted in any position below dead center of eccentric. However, think a slight increase of opening when impression is thrown off would be advantageous.

I inclose proof of an ad. which I agreed to run in a pamphlet for you gratis. Trust you will find same satisfactory.

Respectfully,

(Signed) J. W. DAVIS.

We print this letter with the consent of Mr. Davis, but the italics are ours.

Shall we send a Catalogue to you? \*

This was more properly corrected by giving a longer drop to Adjuster-Bar, WITHOUT increasing "throw" of sleeves.

This ad. was a job in four colors, alike creditable to the Printer and to the Press. †

There is a most desirable moral force in a perfectly printed page, a force whose importance is too often lightly considered by printers having to do with the public. Think of reading Shakespeare from the smudge of a rubber stamp!

Not only is it possible to produce the Finest Art Printing on our "Colt's Armory" Presses, but you can *turn out more of it in less time*. Is not this the combination to bring the right result?—the moral force to get the customer and the out-put to bring the profit.

### JOHN THOMSON PRESS COMPANY,

Designers of the "Colt's Armory" Platen Presses, in distinct adaptations for Printing,  
for Embossing, for Paper-Box Cutting and for  
Book-Cover Inlaying,

Branch Office, MONADNOCK BUILDING,  
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Main Office, TEMPLE COURT BUILDING,  
Nassau and Beekman Streets,

NEW YORK CITY.

\* It is fully illustrated, size 9 by 12 inches, 32 pages, with embossed cover.

† For a specimen of fine color printing, see the insert, "A Street in Venice," in August number of *The Inland Printer*, which was printed by The Henry O. Shepard Company, on one of their "Colt's Armory" Presses. We are having 1,000 of these printed for our own use, and would be glad to send you a copy which we think will be worthy of framing; as the aforesaid company are printing them.



OVER 1,100 OUTFITS SOLD SINCE OCTOBER, 1892.  
NO PRINTER CAN AFFORD TO DO WITHOUT IT WHO WISHES TO  
DO FINE WORK.

## The New Tint Block Process.

PRICE \$15.00

Including Material, Tools for Working  
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(SIDE INITIAL VIGNETTE No. 922.)

**OUR NEW TINT BLOCK PROCESS** enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the Process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work, and produce elegance and effect in commercial printing with the greatest ease and dispatch. Absolutely no experience required, as with our Patent Plates, Tools and Book of Instruction, any intelligent compositor or pressman can do his own engraving, and make tint blocks of all kinds in a variety of designs for single letters or whole forms, and at trifling expense.

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It contains over 1,000 new artistic designs in Sectional Vignettes, Head, Tail, Corner and Side Pieces, Ornamental Borders, Pictorial Blocks, Initial Letters, etc. These goods are all novelties, new and original with us. They are not typofoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist in embellishing artistic printing. We have printed the book in twenty colors and tints, size 9 $\frac{1}{4}$  by 12 $\frac{1}{4}$  inches, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent **only** upon receipt of 25 cents, which amount will be credited on first order for any of our goods.

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VIGNETTES AND ORNAMENTS  
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Manufacturers of  
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that will introduce us, but  
Don't forget  
to ask about our

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"just for fun," you know—not  
business—for, of course, you are  
"perfectly well suited" and  
"wouldn't change your Ink for  
your Father." Yes, we know;  
sounds natural.

Terribly discouraging!

Never mind. As the Germans say:  
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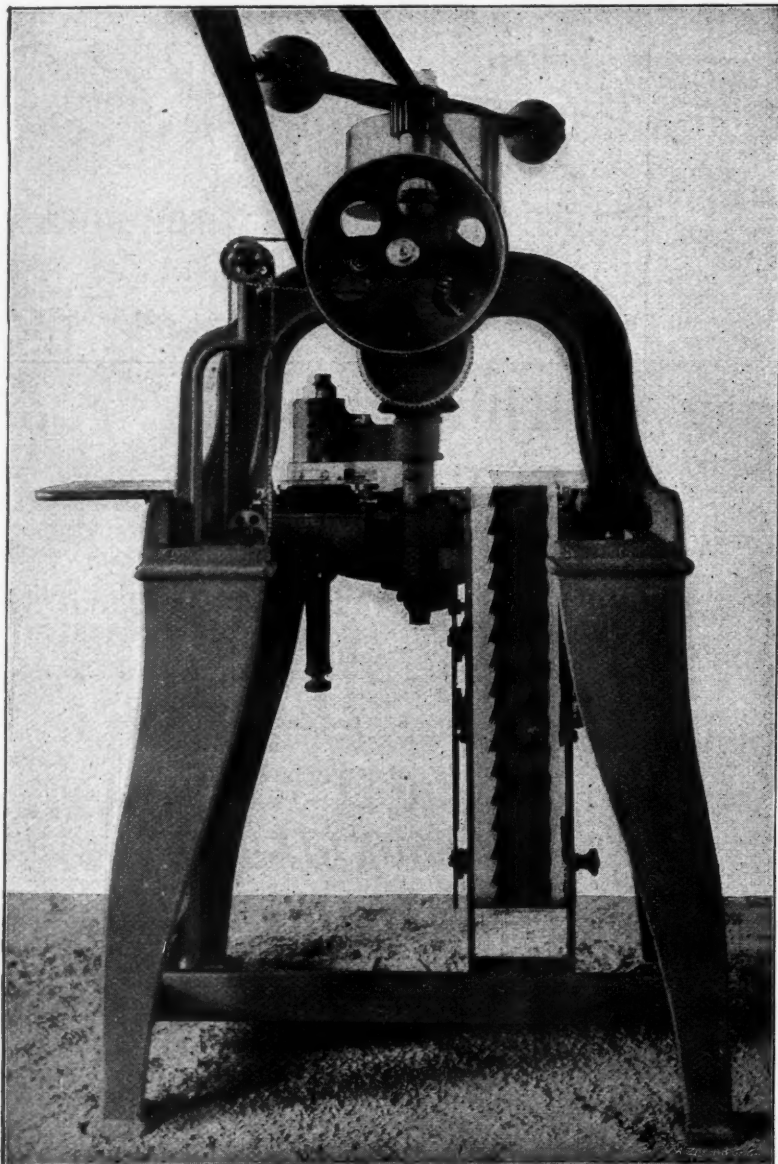
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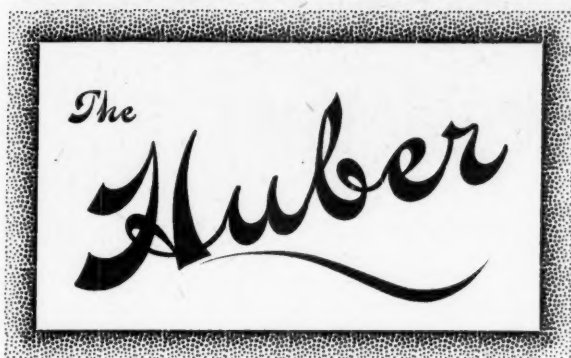
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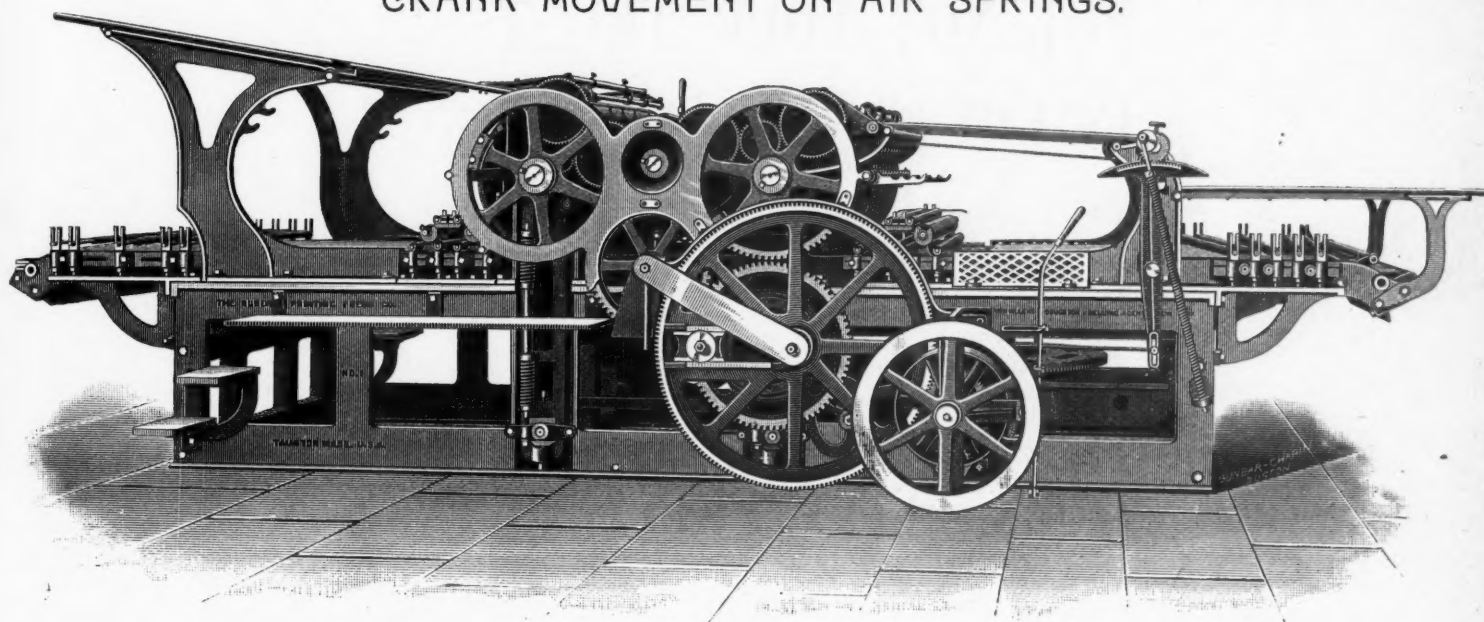




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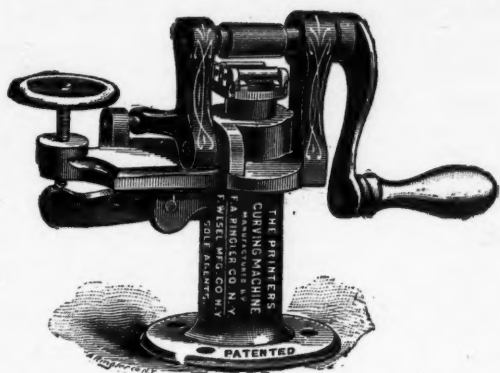
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Rees Printing Co., Omaha, Neb.  
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Porter Printing Co., Moline, Ill.  
Herbert Fitch & Co., London, Eng.  
Wells & Richardson Co., Burlington, Vt.  
C. B. Woodward Co., St. Louis, Mo.  
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THE ONLY RULE BENDING MACHINE IN THE MARKET THAT WILL  
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Makes Circles and any description of Curves, and will Straighten  
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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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**Arabol Manufacturing Co.**, 13 Gold street, New York. Binders' glue, pastes and gums.

## BINDERS' MACHINERY.

**James, Geo. C., & Co.**, manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

**Montague & Fuller**, 28 Reade street, New York. Stitching and folding machines, etc.

## BOOKBINDERS' SUPPLIES.

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**Slade, Hipp & Meloy**, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

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## CARDS—SOCIETY ADDRESS.

**Smith, Milton H.**, publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

## CYLINDER PRESS MANUFACTURERS.

**Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 9 and 10 Tribune building; Baruhart Bros. & Spindler, general western agents, Chicago.

**Cranston Printing Press Co.**, Norwich, Conn. Manufacturers of The Cranston printing presses, all sizes and styles.

**Duplex Printing Press Co.** The Cox duplex, web and country presses, Battle Creek, Mich.

**Goss Printing Press Co.**, 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

**Hoe, R., & Co.**, New York. Manufacturers printing presses, electrotype machinery and printing materials.

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**Campbell & Blum Co.** (successors to Campbell & Co.), 66 and 68 Longworth st., Cincinnati, O.

**Drach, Chas. A., Electrotype Co.**, corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

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**Franklin Engraving and Electrotyping Co.** (formerly **A. Zeese & Co.**), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

**Heybach-Bush Co.**, Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

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**Weinhardt, A. M., Eng. Co.**, all kinds of wood engraving, 71 Washington st., Chicago.

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**Brown Folding Machine Co.**, Erie, Pa. Write for circulars and information.

**Chambers Brothers Company**, Philadelphia, Pa. Paper-folding machinery.

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**Bonnell, J. Harper, Co. (Limited)**, 17 Quincy street, Chicago; Ed Hanff, manager.

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**Thalmann Printing Ink Co.**, St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

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Cast and Wrought Iron Chases.  
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## TYPEFOUNDERS.

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**Mackellar, Smiths & Jordan Foundry, Buffalo Branch**, 83 and 85 Ellicott street, Buffalo, N. Y. Herbert L. Baker, manager. Self-spacing type in stock. Agents for Thorne typesetting machines. Wirestitchers. Write for particulars.

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